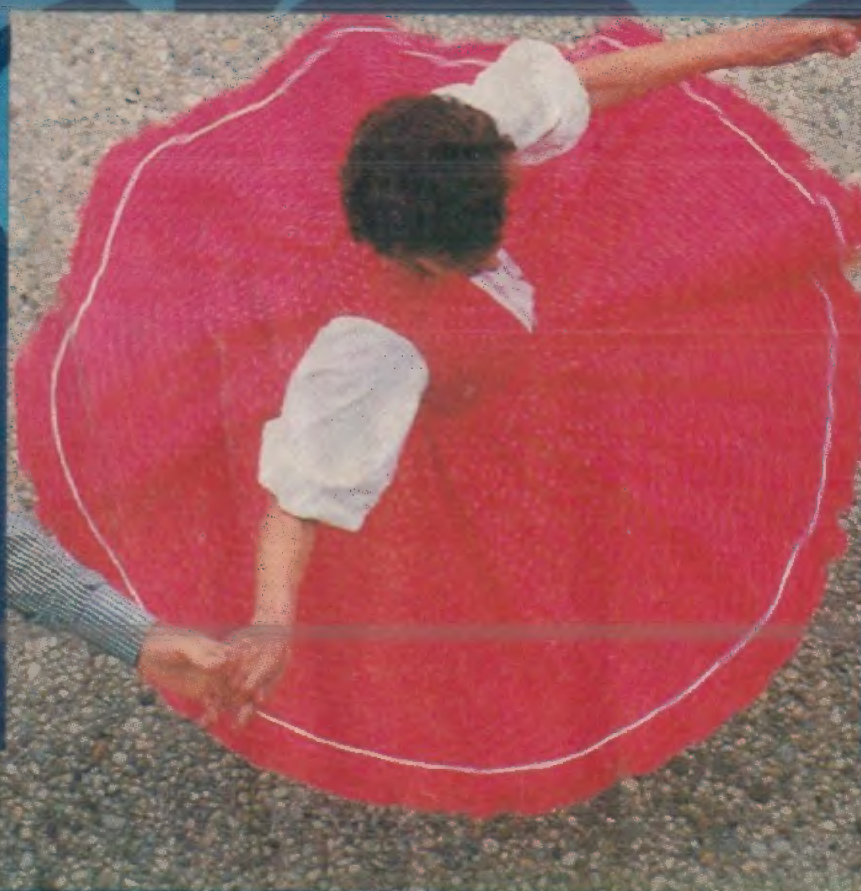


# SQUARE DANCING

NOVEMBER, 1983

\$1.25 PER COPY



*Anniversary  
Issue*



*... Join us in a  
look at the past  
with some thoughts  
toward the future ...*



official magazine of The *Solo in Order* AMERICAN SQUARE DANCE SOCIETY



# YOU

## The Key to the Future of Square Dancing



*In few pursuits are people more dependant upon each other than in square dancing. Without the caller and the music and especially without the seven others who dance with you in the square, what would we have? Certainly not square dancing! You are important to the activity and you are important to us. Not just as subscribers, which you are, not just as members of The American Square Dance Society, which you are, but as friends and communicators, encouragers and critics. You have – over the past 35 years – been a most important part of our world. For that reason, on this, our 35th birthday, we salute YOU and dedicate this issue of SQUARE DANCING to YOU.*

**D**ear Friends,

November, 1983

With this issue we mark our 35th anniversary. Who would have thought it possible, particularly looking back at square dancing as it was in the summer and early fall of 1948? The activity was beginning to surface all over North America and we, here in Southern California, were just entering the fringes of our boom period.

“It may last a year, perhaps two at the most,” —we were speaking of both the activity and Sets in Order, the magazine’s original title. We had gathered what capital we felt was needed and, with the encouragement of friends, published Volume I, Number I.

Why the name Sets in Order? This was the call the old timers used to get dancers up on their feet and into sets or squares, ready to start the next dance. This title for the magazine caught on, primarily because it had a special meaning to the dancers of those earlier

days. But it did have its drawbacks. We still have one envelope addressed to us as “Such an Odor” (that worried us for a while) and we remember the phone call and the timid voice that asked, “Is this Sex in Order?”.

The name was changed — despite protests of a number of long-time subscribers — to SQUARE DANCING in the early ’70’s. This came after a two-year evaluation study. A Gold Ribbon Committee, consisting of many leaders in the field, had been set up to help us plan our future, and, realizing the variety of projects in which we were involved, they encouraged us to become The Sets in Order American Square Dance Society (a title that is sometimes shortened to just the final four words), with SQUARE DANCING Magazine (formerly Sets in Order) as our official publication. This action, they suggested, was because we were involved in far more than just magazine publishing.

Our office became an information center for the activity from the start. Answering re-



quests for material from researchers, authors of books, creators of movies and writers of T V. scripts was a part of our daily routine. For many we became an ombudsman, answering questions when we could, seeking solutions whenever possible. We were able to coordinate the efforts of square dance groups across North America and settle on a date for a universal square dance week and, working closely with others, helped to create a series of Listening Posts or Hot Lines for rapid communications when needed—these two projects are now being handled by Legacy, an independent organization we also helped to form.

☆☆☆

Square dancing reached boom proportions at different times in different areas. Here in California, that period ranged from early 1948 through the mid-1950's. You could tell that square dancing was the fad of the day because everybody who was anybody wanted to be involved. The movie crowd, who frequently established the trends in the area, discovered the activity and took off with it like a race horse.

Involved were such biggies as Ronald Colman, who, on one occasion, tried his hand at calling, Andy Devine (who also took a crack behind the microphone but quickly discovered he just didn't have the voice for it), Milburn Stone, Lloyd Nolan and Lloyd Bridges. And there was director, Eddie Dmytryk, along with scads of others who were swept up in this taste of traditional Americana.

Of course, as Hollywood went, so went just about everyone. The Los Angeles Mirror ran a daily picture column on how to dance. The local NBC T.V. channel did a 13-week series and was followed by a long-running American Jubilee series on ABC T.V. that hosted a different square dance club each week. Dinah Shore, Ralph Edwards and Lucille Ball were just a few of the big names who incorporated a square dance sequence into their nationally prominent shows.

Somewhere along the line the major movie studios began writing square dancing into their scripts. If a scene called for the announcement of a wedding, where else to make it but at a square dance? If the hero wanted to impress the heroine, what better way to do it than in the middle of a Portland Fancy? In many of these films Hollywood stumbled around with their own choreographers until they got wise and started using veteran callers the likes of Fenton "Jonesy" Jones, Les Gotcher, Sherman Saunders, yours truly and a handful of others.

Because of all this hullabaloo or perhaps despite it, square dancing was making great inroads on its own. At first, up until about 1947, square dance classes, as we have today, were unknown. You just went to an open dance in the area, paid your 50¢, got into a square and learned as you went along. With its sudden spurt of popularity, dancers who had been in the activity six months or so decided to become callers and teachers and, with all this, came the urge to create. And create they did.

# SQUARE DANCING

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OF

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New terms, new dances, new calls — before you realized it, there was too much to learn by osmosis and the period-of-the-class was upon us.

In the beginning class sessions ran for six or seven lessons and gradually increased until they required an entire season in order to cover all the basics that had been dreamed up. But that's another story. Let's back up a bit.

☆ ☆ ☆

What sets a person off into a life's work tied to square dancing? Circumstances? Perhaps. Being in the right place at the right time? Of course. It was probably a combination of many things. For us, the turning point was our first meeting with Dr. Lloyd Shaw. We had dab-

bled in square dancing for a few years before we were swallowed up in the Navy. Even during those four-and-a-half war years we did what square dancing we could, whenever time and circumstances allowed.

It was sometime in 1946, when they were shooting the movie *Duel in the Sun*, that Shaw was brought to the West Coast from his home in Colorado Springs to supervise the dance sequences and record a series of records for Decca. He appeared at one of the local clubs, where the program consisted of 90% International folk dances and 10% American squares and rounds, and we had an opportunity to become acquainted.

Among our fond, first recollections of this gentleman were his strong convictions regarding the place of square dancing as this nation's folk dance. That evening, as he looked around the hall at the large percentage of those just waiting for the opportunity to execute the one tip of American squares, he asked why those of us in the area, who were interested, didn't form a square dance group where the entire evening could be spent in discovering our dance heritage? That's exactly what we did; it was the beginning.

About a hundred of us, from all parts of the country, got together the following summer and attended one of Shaw's classes at the Cheyenne Mountain School in Colorado Springs and it was here that about a zillion ideas were born. "Pappy," as everyone called him, spent the first hour of each morning in the school's small auditorium, speaking to us about many things, often on subjects which didn't directly relate to square dancing, or so we thought.

He spoke of how difficult it was sometimes for people to meet others and how neighbors, living next door to each other, seldom became acquainted and yet how they, as all of us, longed for the personal contact — the touch of a hand, the opportunity of getting together and becoming *friends*.

In the dancing sessions he emphasized over and over again the importance of "*keeping it simple, keep it folk*." He obviously didn't intend to exclude the creation of new material, for it was in these classes that we first experienced the all around and see saw, the allemande thar and other terms that were new to us, but he did mean that choreography should enhance the fun, not obstruct it, and that the joy of dancing, moving to the music, the laughter and the genuine, uncomplicated



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pleasure of being with friends was what square dancing was all about.

This is what we had come to hear. This is what got the wheels in motion for starting *Sets in Order* and this is what has continually inspired us throughout 35 years of publication.

Now, 420 issues later, we look back at what has happened, how square dancing has grown, and how The American Square Dance Society has grown along with it. Compare this 144-page issue with the 44-page first edition.

During these years the Society has turned the spotlight on almost 400 men and women who have been featured as Callers of the Month. In addition, over 300 round dance leaders have appeared in *Paging the Round Dancers* and hundreds have been included in these pages as authors of special articles and chapters in the ongoing *Callers Textbook*.

Recognition of outstanding contributions to the field of square dancing has resulted in the SIOASDS Hall of Fame, with 34 callers honored since its inception in 1961. Another 18 remarkable men and women have been recipients of the prestigious Silver Spur Award.

It was the members of the Hall of Fame who joined together to organize Callerlab — The International Association of Square Dance Callers in the early 1970's. With the aid of thousands of square dancers, we were able to witness the issuance of a U.S. Commemorative Stamp honoring square dancing as this country's folk dance.

And there's so much more — the Asilomar vacation institutes, sponsoring square dance good-will tours to countries overseas, scholarships for aspiring callers, and on, and on.

☆☆☆

A giant step was taken last April with the publication of *The Caller/Teacher Manual* and just in case you think we're sitting back, taking life easy — guess again. Presently, we're involved in putting together the *Callertext* and the *Plus Supplement* to the CTM. Looking toward the coming year, we are in contact with members of the Olympic Operating Committee in the event they will accept the activity's offer to be visible in next summer's games *and* we have on the drawing board an exciting year for *SQUARE DANCING Magazine*.

We've enjoyed reminiscing and we look forward to being with all of you over the coming months. □ □ □

## ON OUR 35th ANNIVERSARY — MEET THE STAFF.



BOB



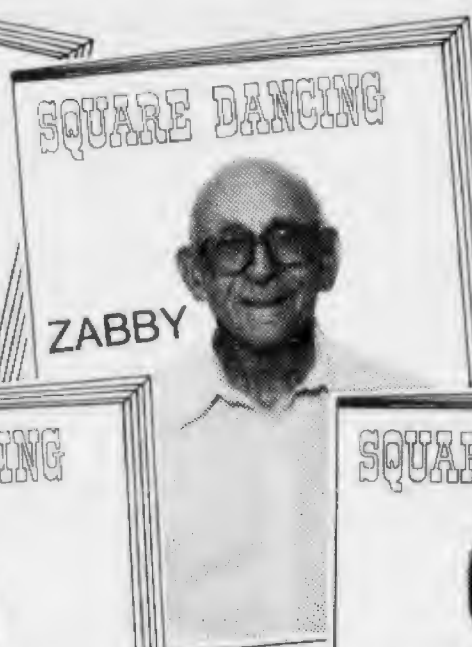
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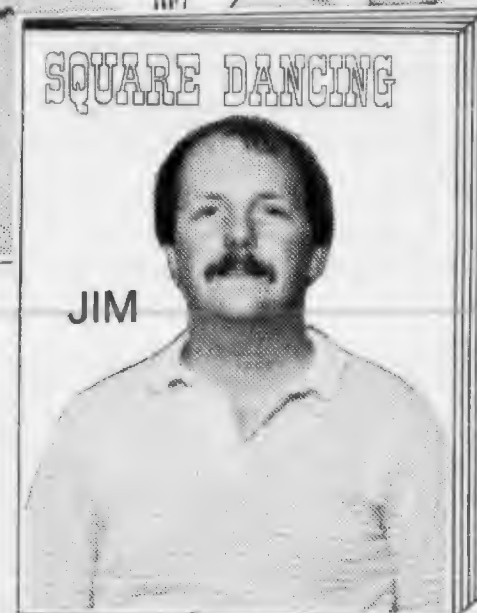
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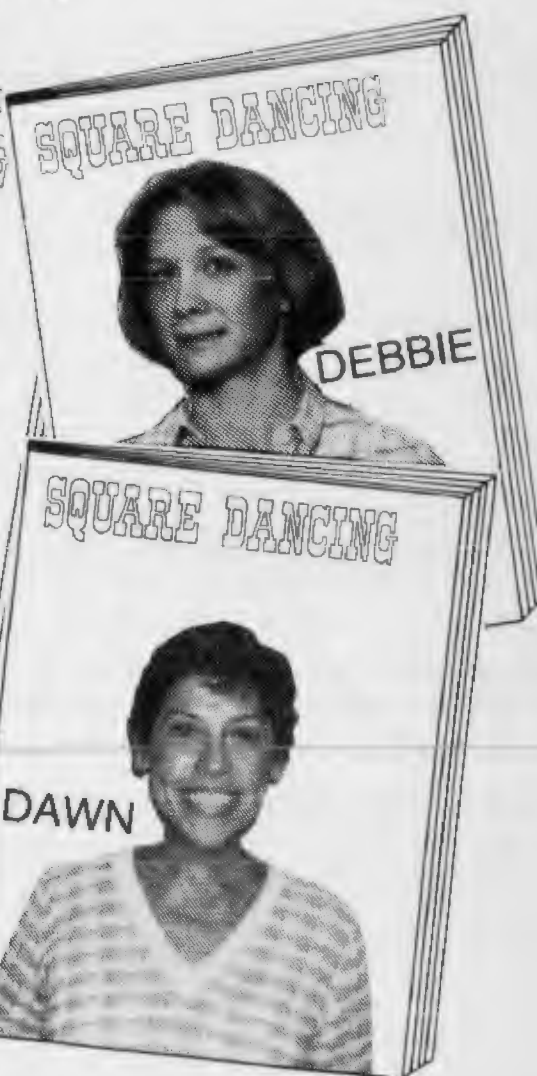
ZABBY



JIM



MARY



DAWN



DEBBIE



# Contemporary Square Dancing means

## Thinking Every Minute

**T**HE INTRICACIES of contemporary square dancing require a caller to have a clear head and that an atmosphere of concentration surrounds the dancers. Gone are the days when, after the first time through, dancers could "turn off their brains" and dance the balance of the tip automatically.

Dancing by definition requires that an accomplished dancer follow a movement from a myriad of setups. It does away with the *man's* part and the *lady's* part and calls for you to follow the pattern from any spot in the square.

Sometimes there's more to it. Let's say you are an accomplished Plus dancer and can handle Chase Right without any difficulty. While you are promenading with your partner, the caller says "Chase Right." What do you do?

The definition (see above) calls for Chase Right to work from a set up of two couples back to back. Now the caller has told you to do the movement while all the dancers are facing counterclockwise around the square.

Let's treat this as a *gimmick* and make a couple of assumptions. Assume that you and your partner are moving side by side and that another couple is behind you facing in the

**CHASE RIGHT:** Starting formation—two couples back to back. Each right hand dancer does an exaggerated zoom action, moving into the position previously occupied by the right hand dancer behind him, to finish facing in the same direction as when he started the zoom action. (The net result is the same as if the right hand dancer had done a right face U turn back and box circulate twice.) The left hand dancer follows (chases) the right hand dancer by doing a flip into the vacated position, and then a box circulate one position. Finishes in a box circulate formation.

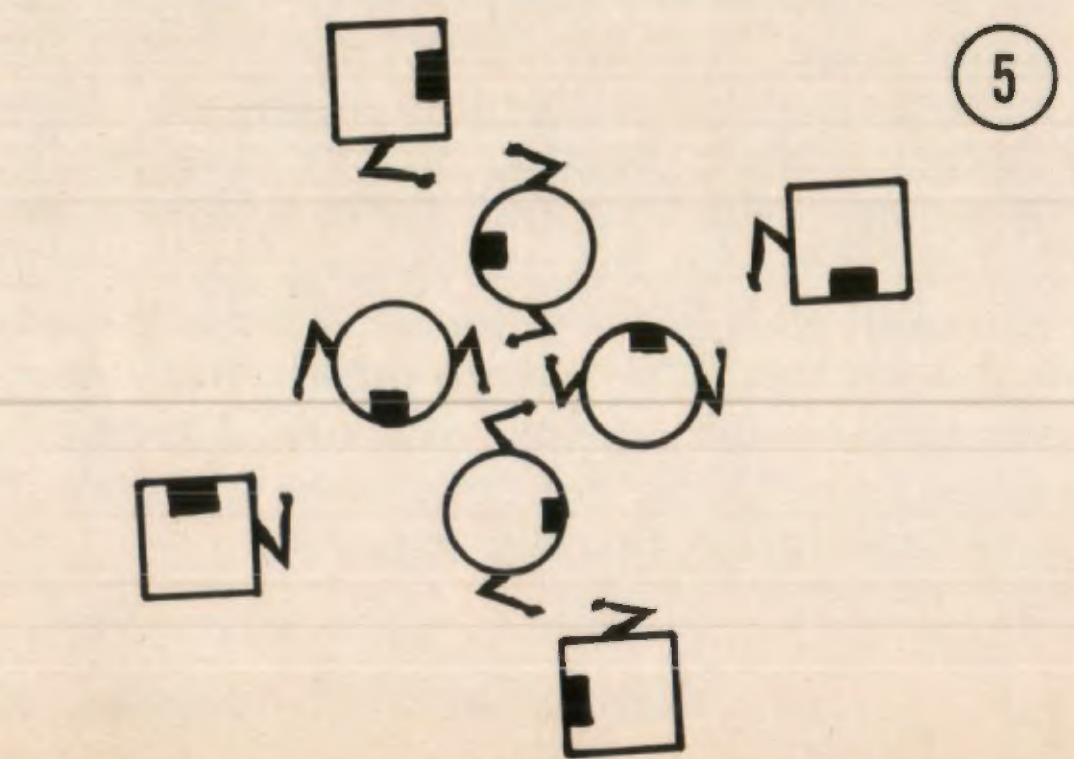
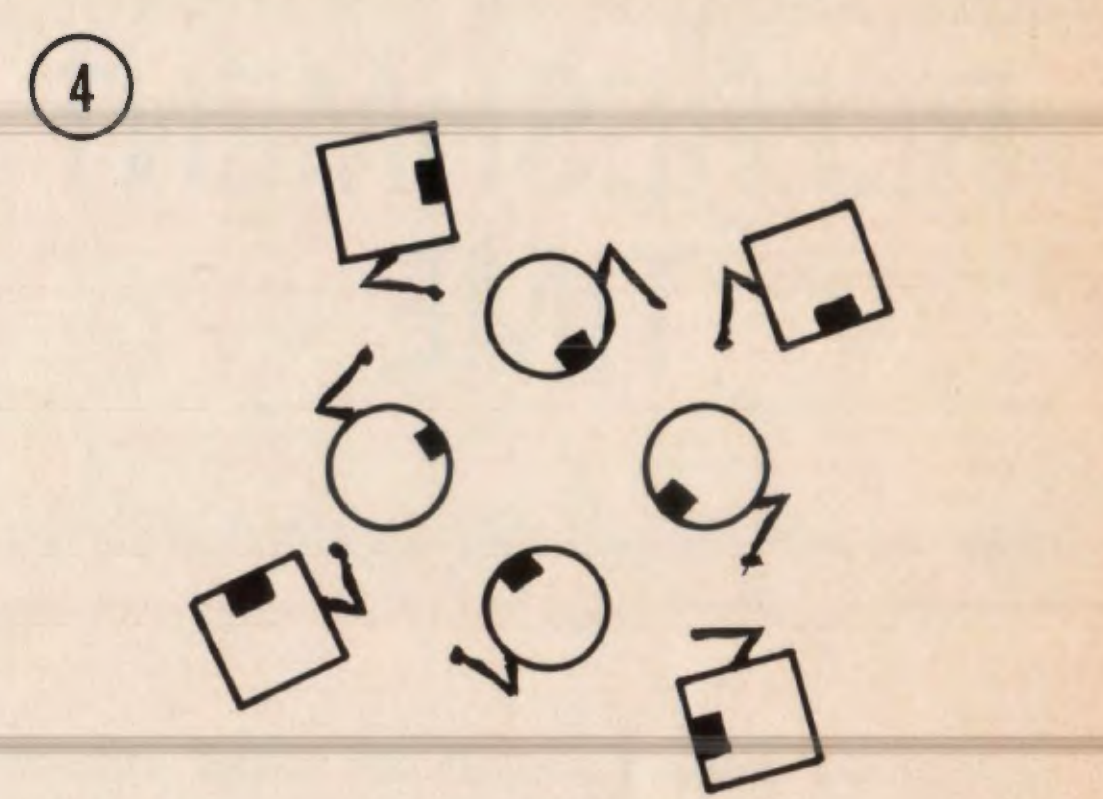
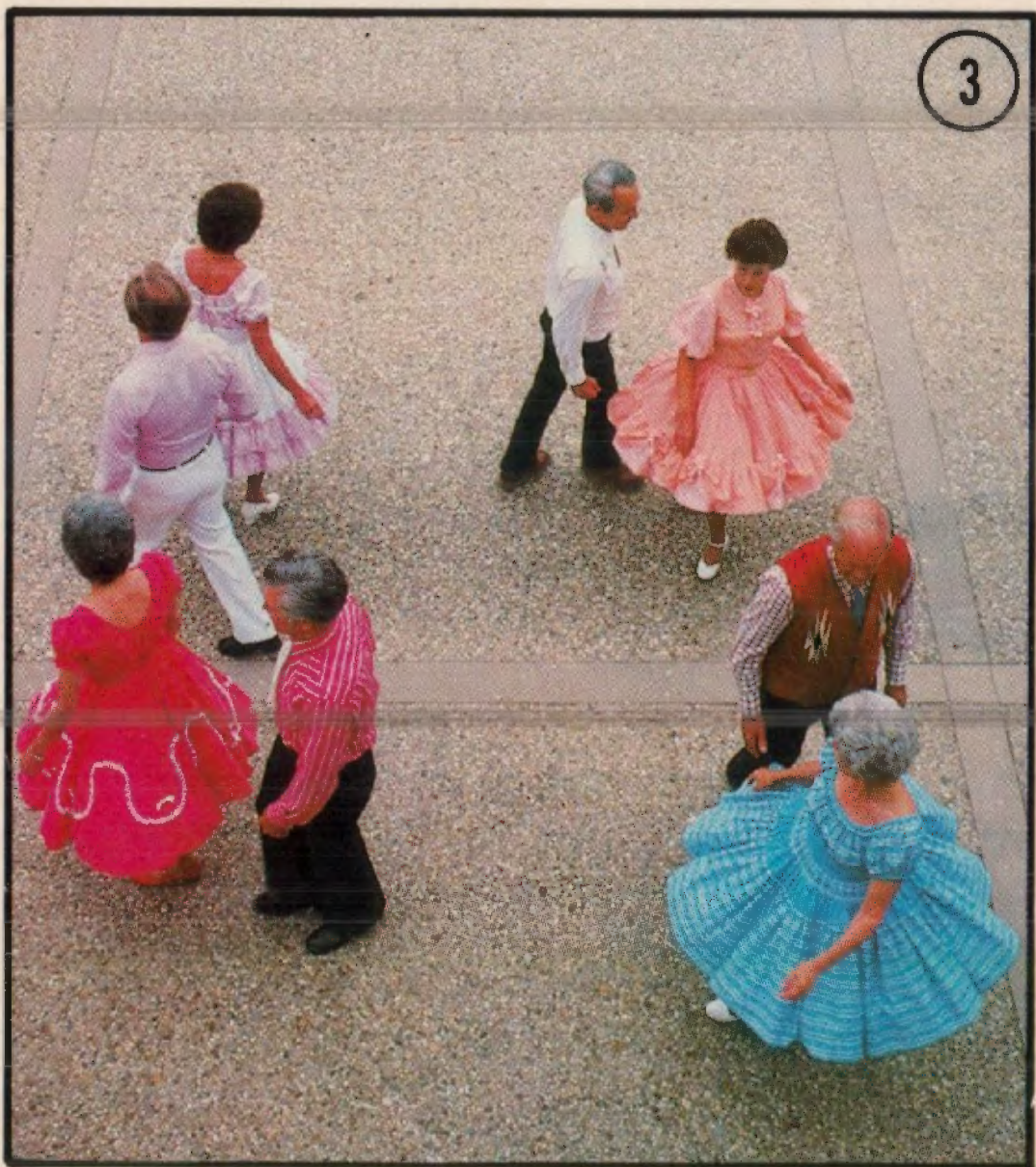
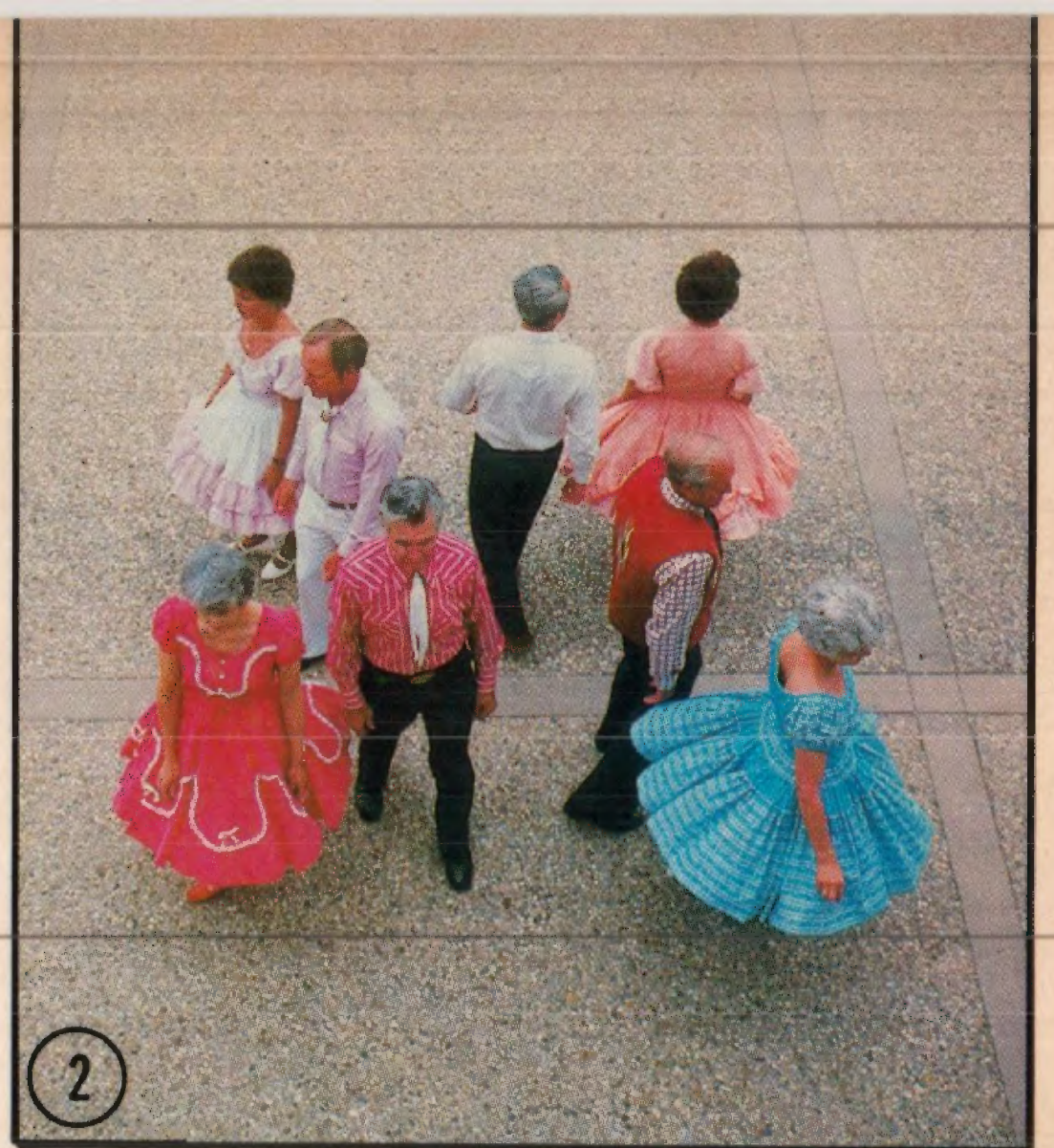
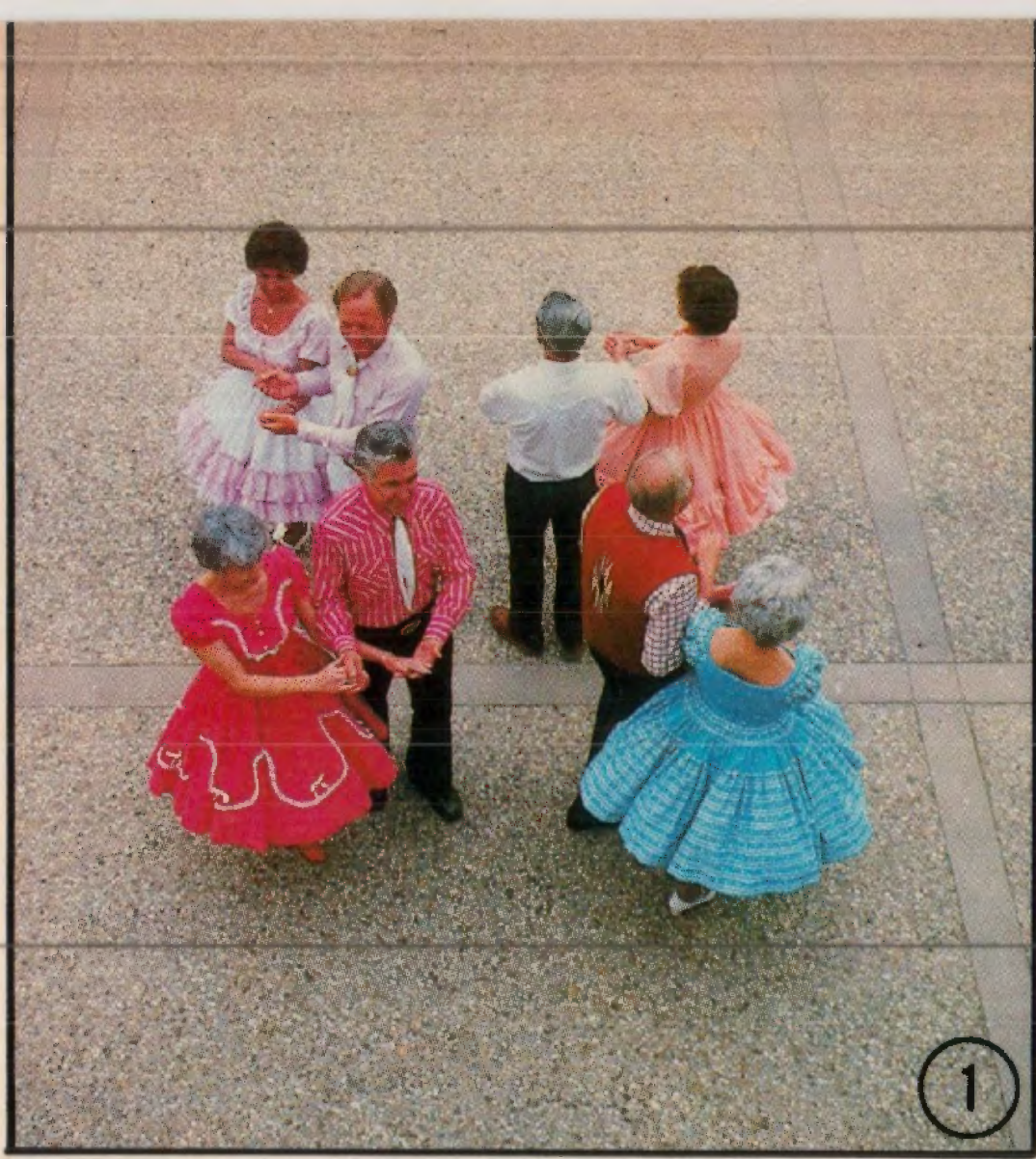
opposite direction. You don't know they are facing the same way you are so you simply follow the action portion of the definition. The right hand dancer (A) does an exaggerated zoom action (B), moving into the position previously occupied by the (C) "right hand" dancer behind her (D) to finish facing in the same direction as when she started the zoom action (E).

This suppositional pattern was included in at least one of the Caller Note Services. Looking at the pattern from the standpoint of the square of promenading dancers (1), the action starts with the right hand dancer beginning an exaggerated zoom action (2) and being followed by the left hand dancer (3). The left hand dancer chases the right hand dancer (4) by doing a flip into the vacated position and then a box circulate one position (5). In this gimmicky twist of the basics, the action finishes in a wrong way that with the ladies in the center (6). Thinking in these terms, there's a good chance you could get through the surprise movement without falling flat on your face. Strictly a gimmick.

**CHASE RIGHT — Let's follow just one couple**









# Take a Bit of Planning. . . add a Dash of Imagination. . . and Voilà— a Super REFRESHMENT TIME

by Barbara McDonald, Los Angeles, California

*Another feature makes its initial appearance. An important part of a square dance evening is when dancers break for refreshments and get to know each other through friendly conversation. This is a prime portion of the program because the social aspect is an important phase of square dancing. This feature is not intended to be a "cooking corner" per se, but rather an assist in the presentation of an attractive refreshment table indicative of a club's interest in its members and a reflection of the member's attitude of hospitality toward guests.*

*We've asked Barbara McDonald, a square dancer for 10 years, who is known in her area as the Pearl Mesta of the activity, to share some of her recipes and guidelines for the club refreshment chairman, and we know you will find "Refreshment Time" to be both interesting and useful.*

Barbara  
McDonald



**I** LOVE TO SQUARE DANCE and part of the fun is planning special events and after parties. We all like to take our turn at refreshments sometime during the year and it's great to start the evening with a refreshing punch.

Refreshments add to the club dance and even to the appearance of the hall. Here is an attractive, yet simple-to-make suggestion for a non-alcoholic fruit beverage that carries a Christmas theme, but could be used at a Valentine party, the 4th of July, or any time you need a clear, crisp, bright cranberry red punch.

This recipe, with a lemonade base, can easily be stretched if a super crowd shows up, gladdening the caller's heart and sending the refreshment committee into a "tailspin" (new figure). Don't despair, simply double the lemonade called for and it will still taste delightful. Put out the punch early in the evening and let it be there for all to see and enjoy between tips. Use a large punch bowl or attractive container that will hold enough to allow for refilling the bowl once (or more, if needed) during the evening.



Several days ahead of the dance, make a number of ice molds to keep the punch cold and tasty throughout the evening as well as being very decorative. That way everyone can dance and have fun without being stuck in the kitchen unmolding ice cubes or cracking ice all night. I usually make and take three ice rings bagged in plastic bags in a large styro-foam chest. That way there is always enough ice and it can be refrozen if not used.

Our Christmas ice ring features red and green maraschino cherries in a lemonade ice mold. Our punch recipe is not too expensive as all of us who draw refreshment duty are cautioned to watch our pennies, so this idea will fit right in with our economics.

Plan to float your Festive Ice Ring in our simply delicious Cranberry Christmas Punch, sparked with splashes of 7-Up during your Christmas dance. Remember, you can use this same recipe for your New Year's dance, too. Cheers to all!

#### CRANBERRY CHRISTMAS PUNCH

- 1 30 oz container Countrytime Lemonade Flavor Mix
- 1 quart of Cranberry Juice Cocktail or Cranapple Juice Cocktail
- 1 2 litre bottle of 7-Up

**Method:** Follow directions on the package for making lemonade concentrate into four quarts of lemonade. Pour into the punch bowl and add the cranberry cocktail. This can be done all at once or you may save some for the refill. Mix well. Just before serving add half of the 7-Up. Save remainder for refill. This will yield 48 four-ounce servings, enough for six squares. Float ice mold on top and put a ladle in the center of the ring.

#### FESTIVE ICE RING

- 1 small bottle of red maraschino cherries
- 1 small bottle of green maraschino cherries
- 1 quart of lemonade

**Method:** Pour a little lemonade in a one quart ring mold. Arrange cherries in a red, green, red, green, alternate design. Place in freezer to set (about 30 minutes). When set, pour in the rest of the lemonade to fill the mold. Freeze overnight. Unmold, put in plastic bag and return to freezer.

☆☆☆

*Watch for more refreshment ideas in coming issues. This will not necessarily be a monthly column but will appear from time to time with ideas on stretching your club budget, how to handle potlucks, where and when to serve, along with delicious recipes.*

The final result











What fun to take a basic dress pattern and see how many ways you can change it! This is what Bonnie Washburn does. The basic bodice is sleeveless, the skirt, eight-gored. This time Bonnie has added contrasting, very full, gingham checked, push-up puffed sleeves. A tiny bias trim of the same fabric is used at the neckline and for the deep underskirt ruffle. The ruffle on the outer skirt is caught up at each seam and held in place with fabric flowers. Three similar flowers trim the front of the bodice. To make these flowers, draw a 2½", six-petal flower pattern. Cut two for each flower and sew them together. Gather them in the center and sew on a button. Bonnie has used this basic pattern for years, changing the neckline, sleeves, skirt, trim, etc., for different effects.

## A Realistic Look at the MAINSTREAM Basics

IN 1972 SQUARE DANCING Magazine issued its last independently researched Basic Movement Handbooks. Starting in 1977 much of the sorting out and deciding had been completed by Callerlab members on the organization's lists of Basics, an involved project which had taken a number of years to complete. From that point on, SQUARE DANCING Magazine has supported the Callerlab programs and lists of Basics.

Our final list consolidated the basic research this publication had been undergoing for more than two decades with revised Handbooks coming out each couple of years. At one point, our list divided the basics into family groupings but this system was soon dropped when it was realized that all too frequently callers were accepting the list as a suggested order of teaching and, for that reason, were teaching portions from the various families before their dancers had fully accepted the standard concept of the movement.

Returning to the suggested order of teaching, our last lists contained 75 different basics which we treated as separate teaching units. We had discovered through research that callers could comfortably teach these, and dancers could comfortably learn them in 30, two-and-one-half hour teaching sessions.

As Callerlab's list appeared in 68 family groupings, suggesting, by use of italics, a number of basics that could be taught later — we took the prerogative, spread out the Callerlab Mainstream list and came up with a total of 95 separate teaching units. This was the system used in preparing the recent Caller/Teacher Manual.

While Mainstream combined both the Basic and the Mainstream programs, Callerlab suggested they be taught in 41 sessions. Not finding it convenient or practical to keep new dancers in class for that long a period, quite a few callers, our research has proved, have endeavored to teach all Mainstream Basics in 30 weeks (in some cases, less). This has brought up the question, "Is the current Mainstream truly *Mainstream*?"

### **Mainstream, a Landing Field**

By implication, Mainstream is the *landing field* opted for by the greatest number of potential dancers. If the majority of those who enter the activity as class members decide at a point that this is the limit of the number of basics they want to learn and 30 weeks is the maximum time they want to spend in class — then, at this point, you have Mainstream.

If the 95 separate units are too many to successfully teach a new group of dancers in 30 lessons (and Callerlab says they are) and if the



old program of 75 basics could be taught in that number of meetings (which it could), would it not be wise to consider a 75 Basic/30 lesson program once again as a means of reaching a true Mainstream?

### **Let's Take a Look at the Lists**

The trial list on the opposite page is a combination of the earlier Sets in Order Basic Program combined with the current callerlab basics. Of course, to accomplish our objective of limiting the size of the new list, some movements had to be dropped from each of the programs. However, the list does meet most of the requirements.

An interesting fact is that these movements, which include all of the Callerlab Basic program and a number (from 49 on) taken from the Mainstream list, come to a total of 75. If 30 teaching sessions and 75 basic teaching units are the magic numbers, then perhaps what we are looking at is a possible true Mainstream.

For those interested in analyzing this list, it should be realized that to be a true suggested order of teaching, consideration needs to be made relative to which movements work in close conjunction with others so the proper order can be decided upon. At this time, we

**PLEASE NOTE:** No attempt is being made to do Callerlab's committees' work. We are simply interested in seeing what might be and can in no way predict what Callerlab members may decide upon. We only recognize that something must be done if indeed 41 weeks is too long a period of time to hold dancers in a class and the 95 teaching units that make up the Callerlab list at the present time are too many to fit into the 30 lesson program. We are asking a number of veteran caller/teachers to give us their opinion on a list such as this and we invite any of you, callers, dancers, teachers, leaders, to give us your reactions. You will be hearing more on this subject.

are more interested in the total list rather than the order. However, if some key movements are missing, movements that are needed in order to make other movements now on the list effective, then these should be considered for additions to such a list. You will notice a few of the movements on the Callerlab list are missing from this suggested streamlined Mainstream but for the most part, the important basics have been retained.

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## Just Imagine

**I**T IS NOT UNREASONABLE to assume that if you are reading this you are currently actively involved in square dancing. You have probably made your square dance "home" in an available club in your area that is Mainstream, Plus or A-1 or beyond. For that reason you may wonder about our concern for a program that involves less of a commitment on the part of the dancers and fewer basics to learn and retain. With that in mind, stop and think with us for a moment.

As a result of considerable study we find that this activity's greatest potential requires less frequency of dancing. The polls taken recently show that a limited basics program, with more emphasis on the friendly, folk atmosphere of square dancing will stand the greatest chance of attracting and holding the 80% or so of the dancers we appear to be losing. If this is so, and if today's programs past Mainstream depend upon a greater reserve of trained dancers who may one day find the time and have the desire to delve deeper into programs beyond a true Mainstream — then, we need a popular Mainstream that will attract and hold these dancers. Eventually, this may be the source of new converts to programs you enjoy today. Halls filled with happy dancers at an uncomplicated Mainstream could spell out a healthy future for square dancing — at all program levels. Think about it. □ □ □



# A 75 Basic List to Think About

The numbers in parenthesis following each basic reflect Callerlab's placement on its current Mainstream list.

- |   |   |
|---|---|
| 1 — <b>Circle Left and Right</b> (1a, b)        | 46 — <b>Ocean Wave Balance</b> (35e)  |
| 2 — <b>Forward and Back</b> (2)                 | 47 — <b>Pass the Ocean</b> (36)   |
| 3 — <b>Do Sa Do</b> (3)                         | 48 — <b>Swing Thru</b> (37a)  |
| 4 — <b>Swing</b> (4)                            | 49 — <b>Run</b> (boys, girls, ends, centers)<br>(38a, b, c, d)                                    |
| 5 — <b>Couple Promenade</b> (5a)                | 50 — <b>Alamo Style Wave</b> (35c)  |
| 6 — <b>Single File Promenade</b> (5b)           | 51 — <b>Alamo Swing Thru</b> (37b)  |
| 7 — <b>Allemande Left</b> (6a, b)               | 52 — <b>Trade</b> (boys, girls, ends, centers,<br>couples, partner) (39)                          |
| 8 — <b>Arm Turns, Left/Right</b> (6c, d)        | 53 — <b>Wheel and Deal</b> (lines of four and<br>two-faced lines) (40a, b)                        |
| 9 — <b>Right and Left Grand</b> (7a)            | 54 — <b>Double Pass Thru</b> (41)   |
| <b>Weave the Ring</b> (7b)                      | 55 — <b>Zoom</b> (42a)  |
| 10 — <b>Star Right/Left</b> (8a, b)             | 56 — <b>Flutterwheel</b> (43a)  |
| 11 — <b>Star Promenade</b> (9)                  | 57 — <b>Veer Left</b> (44a)   |
| 12 — <b>Pass Thru</b> (10)                      | <b>Veer Right</b> (44b)   |
| 13 — <b>Split Outside Couple</b> (11a)          | 58 — <b>Trade By</b> (45)   |
| <b>Split the Ring</b> (one couple) (11b)        | 59 — <b>Touch</b> (46a)   |
| 14 — <b>Rollaway Half Sashay</b> (12b)          | <b>Touch One Quarter</b> (46b)  |
| 15 — <b>U Turn Back</b> (13a)                   | 60 — <b>Circulate</b> (boys, girls, all eight,<br>ends, centers, couples) (47a, b, c, d,<br>e, f) |
| 16 — <b>Separate/Divide</b> (14a, b)            | 61 — <b>Ferris Wheel</b> (48)   |
| 17 — <b>Wrong Way Grand</b> (7c)                |   |
| 18 — <b>Courtesy Turn</b> (15)                  |   |
| 19 — <b>Two/Four Ladies Chain</b> (16a, b)      |   |
| 20 — <b>Do Paso</b> (17)                        |   |
| 21 — <b>Lead Right</b> (18)                     |   |
| 22 — <b>Right and Left Thru</b> (19)            |   |
| 23 — <b>Star Thru</b> (20)                      |   |
| 24 — <b>Circle to a Line</b> (21)               |   |
| 25 — <b>Bend the Line</b> (22)                  |   |
| 26 — <b>All Around the Left Hand Lady</b> (23)  |   |
| 27 — <b>See Saw</b> (your saw) (24)             |   |
| 28 — <b>See Saw</b> (24)                        |   |
| (as a left shoulder do sa do)                   |   |
| 29 — <b>Grand Square</b> (25)                   |   |
| 30 — <b>Square Thru</b> (26a)                   |   |
| 31 — <b>California Twirl</b> (27)               |   |
| 32 — <b>Dive Thru</b> (28)                      |   |
| 33 — <b>Cross Trail Thru</b> (29)               |   |
| 34 — <b>Wheel Around</b> (30)                   |   |
| 35 — <b>Wrong Way Promenade</b> (5c)            |   |
| 36 — <b>Ladies Three Quarter Chain</b> (16a, b) |   |
| 37 — <b>Promenade Half/Three Quarters</b> (5)   |   |
| 38 — <b>Ladies In, Men Sashay</b> (12c)         |   |
| 39 — <b>Allemande Thar</b> (31a)                |   |
| 40 — <b>Shoot the Star</b> (32)                 |   |
| 41 — <b>Slip the Clutch</b> (33)                |   |
| 42 — <b>Box the Gnat</b> (34)                   |   |
| 43 — <b>Wrong Way Thar</b> (31b)                |   |
| 44 — <b>Backtrack</b> (13b)                     |   |
| 45 — <b>Right Hand Ocean Wave</b> (35a)         |   |
|   | 62 — <b>Cloverleaf</b> (49)   |
|   | 63 — <b>Turn Thru</b> (50a, b)  |
|   | 64 — <b>Eight Chain Thru</b> (51)   |
|   | 65 — <b>Sweep a Quarter</b> (52)  |
|   | 66 — <b>Pass to the Center</b> (53)   |
|   | 67 — <b>Spin the Top</b> (54)   |
|   | 68 — <b>Centers In</b>  |
|   | 69 — <b>Cast Off Three Quarters</b> (56)  |
|   | 70 — <b>Slide Thru</b> (58)   |
|   | 71 — <b>Fold</b> (boys, girls, ends, centers)<br>(59a, b, c, d)                                   |
|   | 72 — <b>Dixie Style to an Ocean Wave</b> (60)   |
|   | 73 — <b>Spin Chain Thru</b> (61)  |
|   | 74 — <b>Peel Off</b> (62)   |
|   | 75 — <b>Tag the Line/Partner Tag</b> (63a, b)   |

Of the 75 movements on the 1972 SIO Extended Basics list, 14 movements have been removed. At the same time, a number of movements on Callerlab's Basic program have been omitted and the final 14 movements on this list have been added from the current Callerlab Mainstream list.



## INTRODUCING A NEW FEATURE

# SPOTLIGHT a LABEL



**Introduction:** There are certain things we take for granted in our square dancing. However, some of these are so vitally important to the activity that everyone should be aware of them. These elements include the sound systems without which there would be no square dancing as we know it today. We must include the callers and teachers who not only bring square dancing to us so that we may enjoy it but call in such a way that we can understand and follow the traffic patterns. Certainly we can't take for granted the fact that we're fortunate to dance in clean, wood-floored, air-conditioned halls, for it was not always so.

There is another factor that we should recognize for its importance to square dancing — the records. If it were not for modern phonograph records with their excellent quality and wide selection of top-grade musical accompaniment, square dancing would come to a roaring halt.

If we were square *marching*, a set of drums

and bagpipes might work well for the cadence. But we're not marching, maneuvering or standing; if we were square *maneuvering* or square *standing*, we would need no music at all. *We're dancing to music!*

In earlier days, the number of dances that could be held in an area was strictly limited to the number of live musicians available to play for the dances. Although dancers and callers were grateful for whatever they could get, many of these musical groups left much to be desired.

In the late 1940's, when the first modern square dance recording companies began to appear, the door opened to an expanded square dancing program. Where one live band could handle one dance a night, now recorded music could be heard in halls all over North America and around the world.

The records have improved greatly over the years, not only through better methods of recording but through the ingenuity and knowhow of callers and producers who have paid top price for the best musicians and superior recording studios. As a result, callers today have a wide choice coming from more than 40 actively recording record labels, producing, in some months, anywhere from 30 to 60 new releases. The competition is keen and for that reason the caller-accompaniment records with flip-side calls seem to be getting better all the time.

Then there are the rounds. At one time round dance choreographers leaned heavily on pop labels for inspiring music. Today the sounds of specially recorded round dance music are on an even par, sometimes even better than their nonround dance pop counterparts.

As a means of spotlighting the unsung heros of the square dance activity, we start a special feature this month which, in coming issues, will tell you a bit about some of the labels that you dance to and enjoy. □ □ □

### ABOUT THIS SERIES

What do you know about the special labels that callers may use in order to gain exposure to the square dance world?

How much does it cost to record a singing call, a hoedown, a round dance?

What licenses are required to record pop tunes and what about the use of music that is in the public domain?

Through interviews with the various established recording companies we hope to answer these and other questions relative to this all-important but little publicized industry. Certainly we will not be able to feature all of the existing recording companies but our goal will be to interview at least one for each of the questions we've listed here and to let that label cover the subject for a majority of the others.



## SPOTLIGHT A LABEL

# The Joe Porritts watch as their dream materializes

**W**HEN JOE AND PAT PORRITT decided to go into the square dance recording business in 1975, they looked for an interesting logo and a name that would attract attention. By utilizing their first names and an apple with a worm symbol for the O, they created an identification that folks would remember.

Their first release, written and recorded by Joe eight years ago, was "Deal Life Again."

The Porritts' record numbering system is designed to make it easy to spot the subject matter of a Jo Pat record. The 100 series features the calls of the late Bob Vinyard; the 200 series features Joe's calling. Round dances are on the 300 series and 400 numbers include the duets combining the talents of Joe and Bob. The 500 series features hoedown instrumentals.

An interesting facet of many of today's recording projects, how live music is developed, was described by Joe. He starts out with no more than three musicians, selecting those who are adept at more than one instrument. The final full band sound is attained gradually. The recording session starts with the musicians laying down one track. Using the same or different instruments and equipped with earphones, each musician listens to a playback of the tracks already made and additional tracks are added until the full band sound is attained. Depending upon the orchestration, this procedure may be repeated eight or ten times. As a matter of fact, while producing Joe's most recent song, "Sweet Georgia Brown," the musicians went through 12 different tracks to complete the instrumental.

Once the music has been approved, a single track cassette of a balance of all the instrumental tracks is used by the caller in developing the call. When this process has been completed, he goes once again to the studio to



Pat  
and Joe  
Porritt

do the with-call side of the disc. Sometimes it may be days, weeks or even months after the music has been completed before the voice track is added. Because of the extensive over-dubbing, a six or seven-hour studio session ends up with three or four (if they are fortunate) completed tunes.

Joe estimates that an average recording, figuring the pressing, studio costs, shipping charges, etc., runs between \$800 and \$1,000. The initial pressing of a Jo Pat record is always 1,000 copies, which Joe indicates is an *average* release. If they sell 3,000 it's a *big seller*; 5,000 is "gold" and up to 10,000 would be a *gold record*. Anything beyond 10,000 would be *platinum* and "that's out of sight."

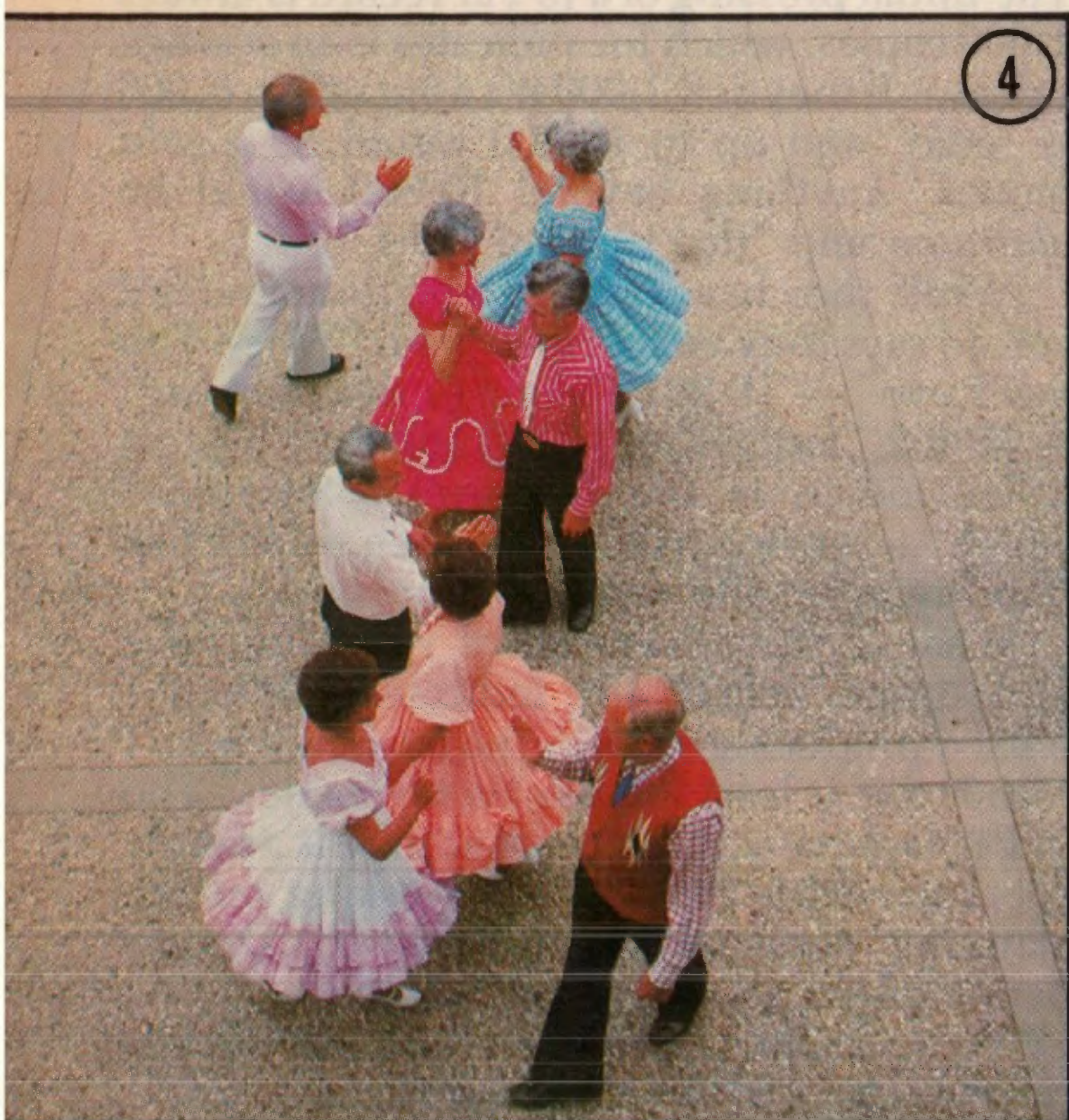
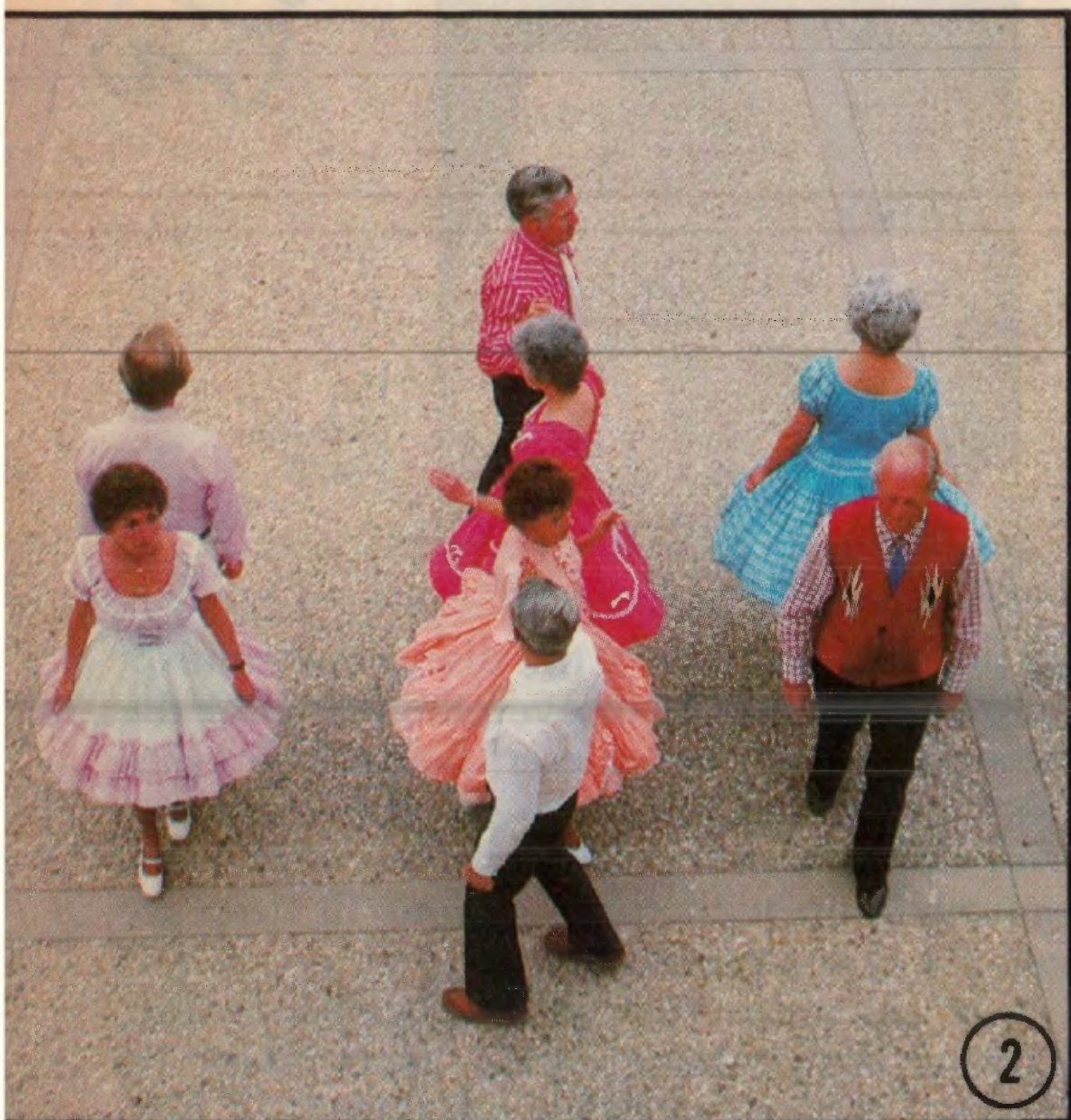
While they have not had a platinum record yet, Jo says they've had four gold: "When You Say Love" — JP 201; "Four In the Morning" — JP 402; "Selfish" — JP 103 and their biggest seller to date is the hoedown, "Sunshine" which, according to Joe, has been selling like popcorn since the day it was pressed.

What is the advantage of recording to a professional caller? Joe indicates, "When I started producing records, no one knew who I was. Now, at least folks know my name." The Jo Pat Company at the present time is a family operation with Pat and Joe working on the planning sessions and daughter, Denise Benningfield, in charge of the office.

*Next month another square dance record label will be in the spotlight.*



## DIVIDE TO A COLUMN





# The Importance of Visualizing the Basics

ONE NEEDS TO GO BACK to August, 1954, to retrace this magazine's initial step into photographic journalism. In order to discuss styling, point out problems and explain a new movement, we needed more than words. When *Sets in Order*, later renamed *SQUARE DANCING Magazine*, had not yet reached its fifth birthday, we turned to photos and started the Style Lab series. In the 30 years that followed, thousands of "how to do" pictures have appeared with the result that today we would find it virtually impossible to prepare an issue of the magazine without the advantage of the pictorial approach.

We've discovered that in some instances, it is simpler and quicker to use the square and circle diagrams. Because our photo-shooting sessions are held 100 miles away from our office on the campus of the University of California at Santa Barbara, we try to accumulate our year's supply of Style Lab photos during one shooting session per year. At the same time, if we have a sudden inspiration to cover a movement for which no pictures have been taken, the diagrams provide a quick and effective solution.

If we had the use of four-color process printing *every issue*, the results you see on the opposite page would be our best way of covering the dance movements. Our circulation currently stands at 25,000 copies per month. Our economics are such that if we can increase that in the next year or so by another 10,000, we'll be in a much better position to go the color route more frequently — perhaps even on a monthly basis.

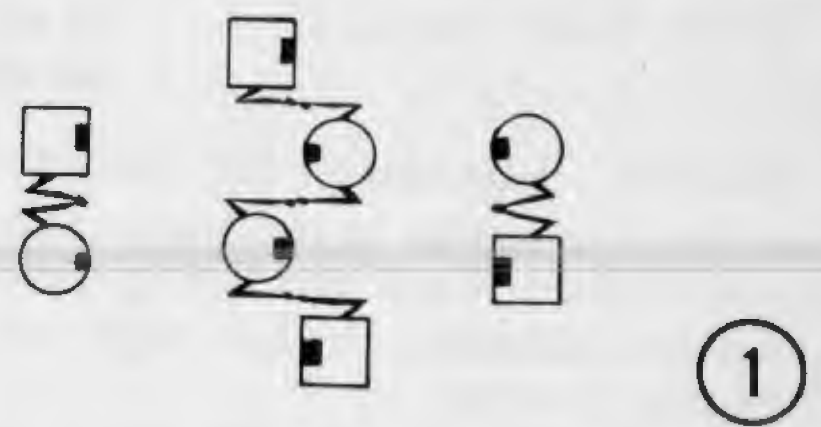
This month we utilize both the drawings and the color photos. We start from a quarter tag position (diagram 1) and follow the dancers as they move through the Mainstream Quar-

**DIVIDE TO A COLUMN:** Starting formation one quarter tag formation (wave between facing couples). Outsides divide and touch a quarter; wave ends and adjacent centers cast off three quarters. Move ends in right hand columns.

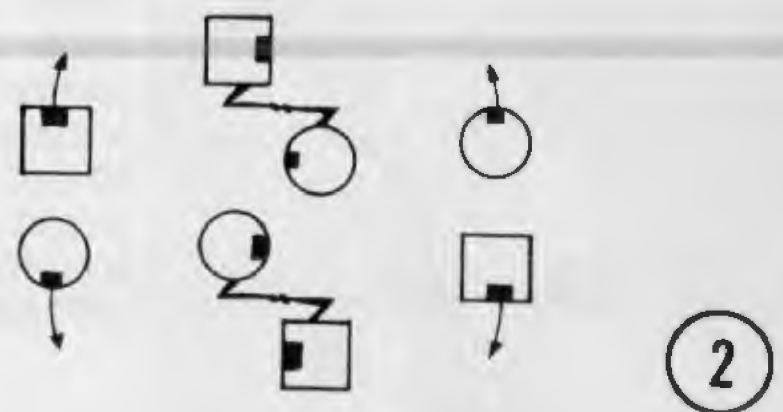
**TIMING:** 6 beats, based upon the timing for cast off three quarters. Divide and touch a quarter can also be accomplished in the same time.

terly Selection, **Divide To A Column.**

As the side couples start to divide (diagram and photo 2), those in the wave begin their



three quarter turn (3) as the sides meet their opposite in the head positions (4) and touch one quarter. Those who started in the wave complete their 270° turn and all dancers end in columns (5).



In the months to come, Style Lab, in both color and black and white will review movements from the Basic through the A-1 programs. Occasionally we'll cover a gimmick figure, something from the past or a contra but in all instances the comments plus the photographs will team up to give you a variety of choreographic coverage.

Once again, our thanks to Bruce and Mary Johnson, the dancers from Santa Barbara and photographer, Ron Kelley, for their continuing assistance.



# Dear SQUARE DANCE Diary

happy recollections  
in the life of  
a new dancer  
with photos by  
Tom Van Ausdell



It's sign-up time. Registering for the class gave us the opportunity to meet some of the club members.

**Monday, September 20, 1982:** It was Jerry who saw the notice in the paper telling about Square Dance Week and listing the exhibition of square dancing Friday night at Meyer's Shopping Center.

**Saturday, September 25:** I thought I would have to drag Jerry away from the TV but he

came. We were both impressed with the demonstration and the friendliness of the dancers. We've signed up for the class that starts next Tuesday.

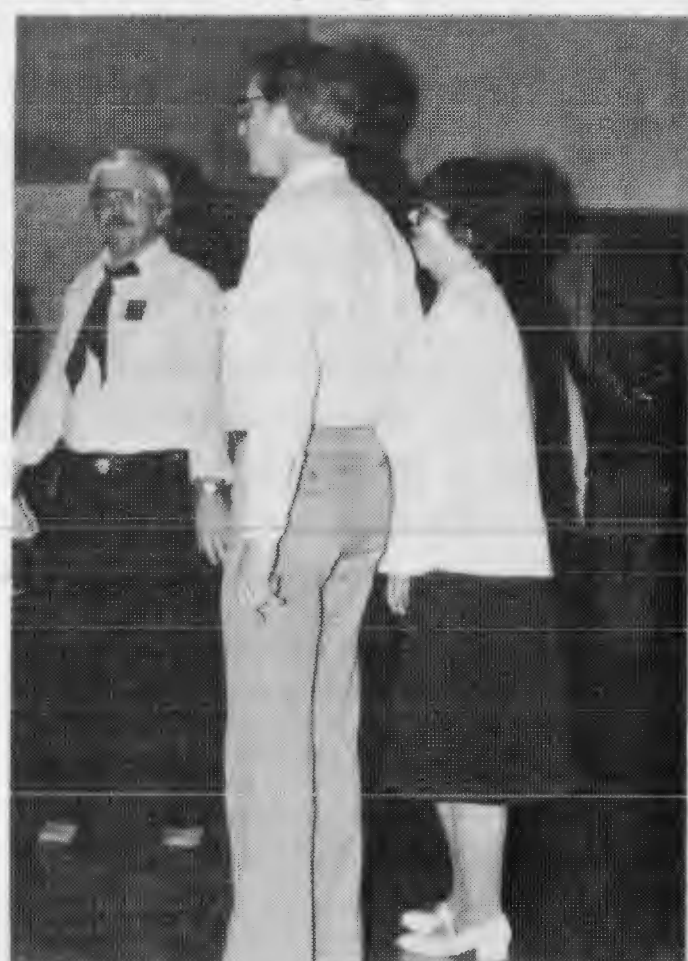
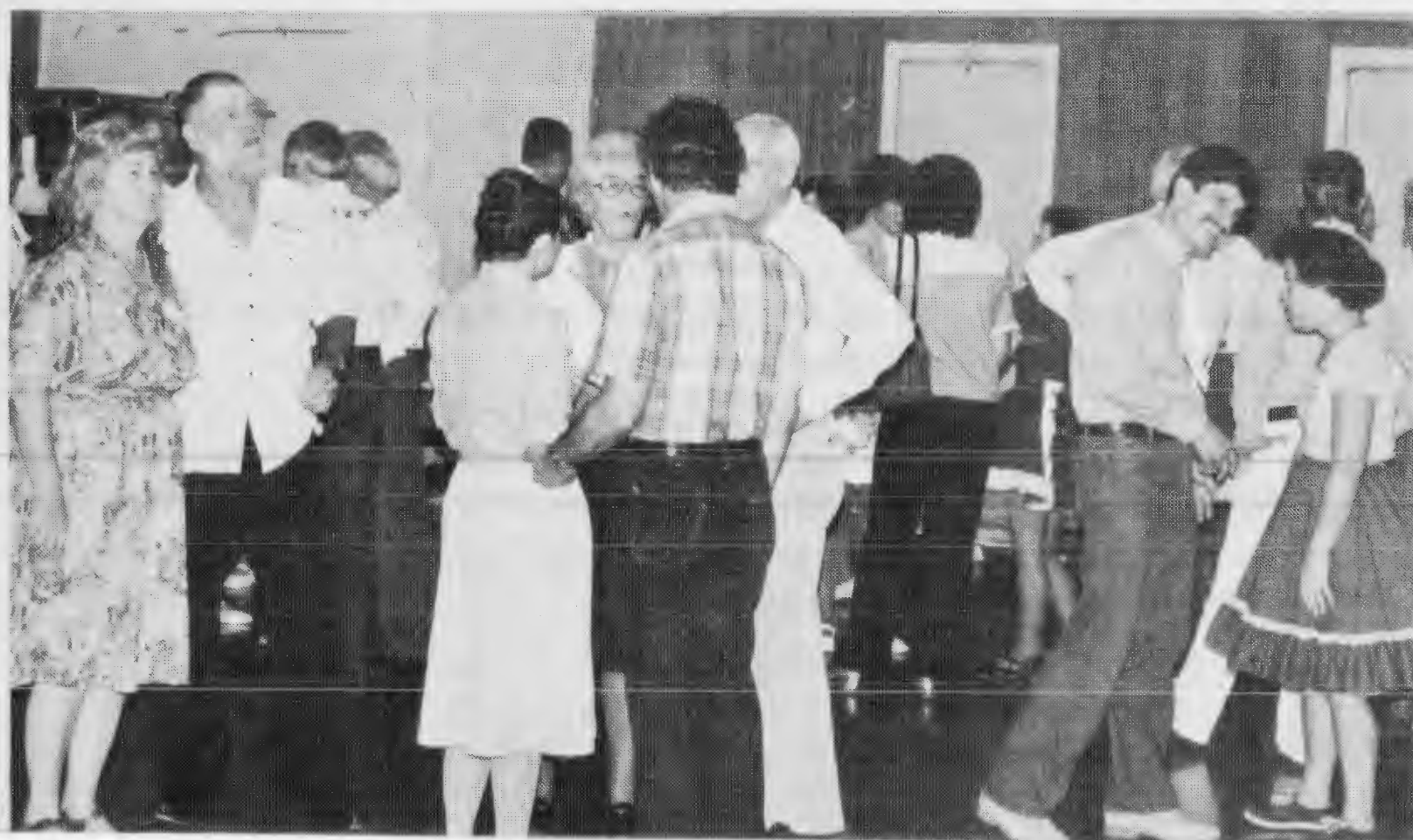
**Wednesday, September 29:** Talk about your fear and trepidation. We went to the first night of beginners' class with the idea that if we didn't like it, we wouldn't return. We had a ball! We thought we would be awkward but the caller made us relax and, by the end of the evening, convinced us that already *we were square dancers!* We were excited by the friendliness of the club members who came to help.

**Tuesday, October 26:** A month has gone by and we're delighted with our progress. Most important, Jerry and I are enjoying this *together* and we're meeting many wonderful new friends. After class tonight we went out

Wow, in a square at last! Which is my right hand?



What friendly people! The club members (left) made us feel at home. Once inside the hall (below), we had a chance to meet others who would be sharing this experience with us.







We discovered (above left) that much of square dancing — primarily in the early stages — was done in large circles. The breaks between the dances gave us class members an opportunity to become better acquainted (above right).

with some of them for coffee and pizza.

**December 15:** Last night we did a lot of review for our Christmas party next week. There will be members from the sponsoring club present and, imagine, we're to be the hosts! We've really enjoyed the sit-down sessions with Dick, our caller. We didn't know anything about the history and traditions of square dancing and now we've discovered the more we learn about the activity, the more important it becomes.

**January 19, 1983:** Last night we reached the halfway point in our lessons and joined with three other classes in the area for a party. Several of us were given responsibilities (Jerry and I served as greeters at the door — what fun) and we had our first real opportunity to dance to callers whose voices were new to us. How great to find out we could follow their calls. We still think Dick is tops but, after all, he's the one who introduced us to all the fun.

**March 15:** We're getting close to the end of our lessons and we'll sure miss them. One of the highlights has been the help we've received from the experienced dancers who have filled the squares and have reminded us, through their own actions, how important it is

to *listen* to the caller, to be friendly and to share the responsibilities.

**May 18:** Last night was graduation from Mainstream. Dick announced that we would meet during the summer months to keep up



Ahh, graduation night! And, just think, folks who now are friends, we didn't even know eight months ago.

our skills and to learn the Plus movements. We're looking forward to this and to being a part of the club this fall, but we have a feeling that we'll never surpass the fun and joy we have had these past months.

*Our thanks to Dick and Gail Hodnefield and the Boots & Slippers square dance club.*

Toward the halfway mark, the dancing gets smoother and most of the class members have decked themselves out in square dance attire. By the time class was over, we found ourselves very much a part of our sponsoring club.





# Callers: Join Us in a Callerlab Fund Raising

Callerlab Members and Callerlab Subscribers Earn Valuable Dollar Credits for Themselves and Cash for Callerlab by Introducing SQUARE DANCING Magazine to others.

**D**URING THE PAST YEAR more than 1,200 new and renewal subscriptions to this publication were generated by approximately 250 members of Callerlab who had registered for this special program. In exchange for their efforts, they received dollar credits for the purchase of Handbooks, copies of The Caller/Teacher Manual, diplomas and other valuable, resaleable items. At the same time, Callerlab received a cash sum for each subscription generated during the program.

In 1982, the promotion was kicked off by a special sweepstakes and valuable prizes were given to those selling the greatest number of subscriptions. In a second program, running simultaneously, each caller received one chance in a special drawing for each subscription generated. Names were drawn at the end of the sweepstakes and more valuable prizes were awarded the callers.

So successful was the kick-off year on this special subscription program that we're running it again this fall. More than 40 valuable prizes will be given to the participating callers when the program draws to a close at the end of February, 1984. The First Prize, a model #AS-100D Ashton amplifier—retail value \$795.00—

will be awarded to the caller selling the greatest number of subscriptions. Second prize will be a 6-120 Yak Stack — retail value \$420.00.

At the same time, a second program will involve a Sweepstakes' drawing. Each subscription sold earns that caller one chance, so obviously the more subscriptions sold, the greater opportunity to win. The Grand Prize is a complete Clinton Sound System: Boss model #P-400, Tilt Sound Column Model SPT-90R, Tripod Stand X-11, Electro Voice 631B (or Astatic 813S) Microphone, Remote Music Control for Mike and Record Case with Monitor Speaker for 7" Records — retail value \$1,300.00.

A galaxy of other awards will also be presented.

Callerlab members have (or soon will have) received information flyers explaining all the details. We hope you will join us in introducing SQUARE DANCING Magazine to your dancers, while at the same time purchasing Handbooks and other valuable items for yourself and providing 75¢ cash to Callerlab for each sub you sell. Who knows? You might just be a winner!

## SWEEPSTAKES DRAWING



GRAND PRIZE

Winner of the SWEEPSTAKES drawing gets this Clinton Sound System (above and left).

## INCENTIVE PROGRAM

The caller selling the most subscriptions earns the Ashton sound amplifier (below). The seller of the second greatest number of subs gets this Yak Stack (right).



1st PRIZE

2nd PRIZE





# Announcing the 1984 PREMIUM RECORDS



**F**OR MORE THAN A DOZEN YEARS, the American Square Dance Society has issued Documentaries-in-Sound — quality LP recordings of patter calls utilizing the currently available lists of basics and featuring some of the outstanding callers in the world today. These have rapidly become collectors' items. For 1984, the Society takes pride in bringing you four outstanding albums — each one *studio recorded* with live dancers and covering one of the four programs of American square dancing.

Each of the invited callers (Bob Van Antwerp, Marshall Flippo, Mike Seastrom and Bronc Wise) made a careful study of the Callerlab list of basics contained in his assigned program. As a result, dancers are assured of a great variety of recorded calling. If you are a new dancer, you will be amazed at the challenging aspects of even the calls restricted to the Basic program (album A). As a matter of fact, Advanced dancers, not accustomed to dancing the basics in such a wide variety of setups, may find themselves challenged when tackling the Basics, Mainstream and Plus program albums. We invite you to share in the great calling.

Our thanks to all of the record labels (credited on the following pages) who so generously allowed us the use of their hoedown music for these LP's. Callers looking for variety in calls and hoedown music will find these records extremely useful. To order see page 23.



## ALBUM 1984-A      The Basic Program

*featuring the calling of Bob Van Antwerp*



- You would never imagine so much could be done with just the 48 Basics on the current Callerlab list. Bob Van Antwerp, veteran of many years of calling, present Chairman of Callerlab and recipient of many of square dancing's most prestigious awards, does a marvelous job with the Basic Program. Here's good practicing — great listening.

Our thanks to the record producers for the use of these hoedowns.

Side A  
**Sunshine**—Jo Pat 503  
**Smooth and Easy**—Rhythm 303A  
**Picker Patter**—Ranch House 103B  
**Mountain Dew**—Thunderbird 507

Side B  
**July**—Kalox 1252  
**Lightning**—ESP 400B  
**Sunshine**—Jo Pat 503  
**Smooth and Easy**—Rhythm

## ALBUM 1984-C      The Plus Program

*featuring the calling of Mike Seastrom*

- Mike has grown up in square dancing and is one of today's truly enjoyable callers. He takes the Plus program, using virtually all of the basics it incorporates, and blends them into a smooth, comfortable array of dance patterns. Regardless of your accustomed dance program, buy this one now. It's a fun collection!

Our thanks to the record producers for the use of these hoedowns.

Side A  
**Kelly's Rag**—Desert 9001  
**Country Cat**—Jo Pat 40205  
**Star Wars**—Prairie 2005  
**Hummin' Bird**—4 Bar B 6044A

Side B  
**Dublin' Banjos**—Thunderbird 526  
**Hot Brakes**—Hi Hat 639  
**Stay Hungry**—Thunderbird 519  
**Breezin' Easy**—Ranch House 104B



## PREMIUM 1984-E

### 4 HOEDOWNS — 2 RECORDS

*(Count as one premium)*



**Billy John**  
**Freddie's Fancy**

**Don's Dream**  
**Don's Dilemma**

- A new first! As a special bonus, we have taken four of the all-time favorite Wagon Wheel hoedown records and extended each one to play approximately five minutes or more, providing callers with records long enough to go comfortably through a patter call without lifting the needle. Each of the four hoedowns (two 7", 45rpm discs count as a single premium) has marvelous rhythm and a subtle melody. A set of two records (four tunes) is available for only \$2.25 (\$2.00 if two or more Premium selections are made).

Our thanks to Bob Ruff and Wagon Wheel for the use of these fine hoedowns.



## ALBUM 1984-B The Mainstream Program

*featuring the calling of Marshall Flippo*



- You never knew the Mainstream Basics could be so exhilarating. The inimitable Flip recorded this session in a studio in Houston with live dancers. The result is a great Mainstream adventure with 68 basics. You'll be dancing a fun evening to one of the world's fine callers. Be sure you order Album B, for all-times sake.

Our thanks to Blue Star Records and Norm Merrbach for allowing the use of the hoedown accompaniment records used in this project.

## ALBUM 1984-D The A-One Program

*featuring the calling of Bronc Wise*

- You've never heard Bronc call? Then, you don't know what you've been missing. Well versed in all the programs, Bronc has a field day with A-1, and you'll have a field day, too, once you've learned the A-1 Basics. This album may require some reaching but it's loaded with clear descriptive calling that is a pleasure to dance to.

Our thanks to the record producers for the use of these hoedowns.

Side A	Side B
Boiling Cabbage—Square Tunes 301	10-20 Hoedown—Hi Hat 648
On The Boulevard—Hi Hat 646	Ragtime Annie—Square Tunes 302
Rock Island Ride—Square Tunes 300	Weeping Willow—Square Tunes 301
Brandy—Rhythm 302	Skillet Lickin'—Blue Star 1952



## How to order

### Your 1984 Premium-Documentaries-In-Sound.

• These records are produced each year as a promotional device for new and renewal subscriptions to SQUARE DANCING Magazine. They are available at \$2.25 for a single Premium Album, or \$2.00 per album on multiple orders. Order forms, with postage rates included, will be sent with renewal notices during the coming year. Subscribers paid through December, 1984, will have an opportunity to order at that time. Those wishing to order prior to their expiration date may use the following guide to send in the additional amount, extending their current subscription through December, 1984. Check your mailing label on the back of this issue for your expiration date. An 0484 indicates you are paid through April, 1984. For the additional eight months you would send in \$15.20.

0184 — \$17.30	0584 — \$14.50	0984 — \$11.95
0284 — 16.60	0684 — 13.90	1084 — 11.30
0384 — 15.90	0784 — 13.25	1184 — 10.65
0484 — 15.20	0884 — 12.60	1284 — 10.00

025793 SD 0484  
 SPENCE, JIM  
 PO BOX 277  
 SUNLAND CA 91040

*Sample*



# Preserving a Cultural Heritage.

**I**N EARLY 1981, the Documentation Unit of the Department of Cultural Resources, Raleigh, North Carolina, proposed a television program on the history of mountain square dancing. Extensive personnel interviews and exhaustive field research prompted producers, Ron Ruehl and Lawson Warren, to focus on a single crucial period in square dance development in their area — the mid-1920s through 1939.

Lawson Warren describes the project as “more than just a television program. It is the story of a journey that brought old-fashioned square dancing out of mountain homes and into tourist centers, onto stages at the country’s first folk festival and finally to the White House . . .”

Actual production took place primarily in Hayward and Buncombe counties in North Carolina during 1981 and 1982. The producers interviewed dancers who actually had participated in the early programs, taped a number of location scenes and later, at the Smithsonian Institution, recreated the 1939 White House performance. Ron Ruehl and Lawson Warren were fortunate to find many

of the original members of the dance teams and to talk with them about their recollections of dancing and those who were involved with it.

## Lunsford and Queen

Two key figures show up in the evolution of the North Carolina Mountain Dance: Basom Lamar Lunsford and Sam Queen. Lunsford, known as a promoter par excellence, was the driving force behind the Asheville Mountain Dance and Folk Festival, first held in 1928. Some people today credit this Festival with keeping the traditions of mountain square dancing alive.

Sam Queen was first and foremost a dancer. He is considered by some of his contemporaries as an important innovator in the mountain square dance form. Whereas many of the dancers of his day preferred the gliding, smooth step style, Queen took on the faster footwork of the individual “buck dancing” and incorporated it into square dance figures. This style of dancing lives on in contemporary clogging.

Sam Queen’s dance team was called the Soco Gap Dance Team (after Soco Gap in



Original members of the Soco Gap Dance Team promote a local leathermaker following their square dance for President and Mrs. Roosevelt and the King and Queen of England at The White House.



1982 — The Soco Gap Dance Team performs at the Smithsonian Institution's F.D.R. Centennial Celebration.  
Photo by Lawson Warren



Hayward County) and the film centers around this group. With Queen as the team's leader and with Lunsford promoting it, the dancers toured the country from Chattanooga to Chicago and eventually accepted an invitation to perform for President and Mrs. Roosevelt and the King and Queen of England at the White House on June 8, 1939. In the film, one brief sequence shows Eleanor Roosevelt participating in the dancing.

### Remembering

A number of comments in this television production throw light on the era, the dance and the people: "The body expression here in the mountains is our square dancing . . ." "Sam Queen was the father of country folk dancing in this part of the country." "Sam wouldn't be able to sit long enough to watch a dance; he would have to be up and (dancing)." "That first Festival showed that traditional music and dance were worthwhile for an audience; it could be a viewing show." "What

starts them (the dancers) moving is the music." (On Sam Queen and buck dancing): "He wasn't taught it; he caught it!"

### Preserving

The North Carolina Department of Cultural Resources has documented and recorded this aspect of its dance culture. The production, while it may primarily interest those living in that part of the country, will also appeal to anyone involved in clogging or interested in the overall history of dance. The half-hour, color production is well done, smoothly incorporating current movie footage with older stills. Narration is by Earl Leininger, a professor at Mars Hill College.

The producers are to be commended for preserving this bit of Americana. Further information on the film may be obtained by contacting the Communications Office, North Carolina Department of Cultural Resources, 109 E. Jones St., Raleigh 27611 (telephone: (919) 733-5722).

## THE YEARBOOK — 1984

Every two years the editors of SQUARE DANCING reprint the patter calls, singing calls, rounds and contras that have appeared in the Workshop section over the previous two years, into a handy, indexed, 100 page, 8½" × 11" volume. Callers, round dance cuers and dancer-enthusiasts find this the simplest and most effective way to quickly locate dance material that has been used in the magazine. No need to clip your copies of Square Dancing. Send in your order for the 1984 edition featuring the dances that have appeared in the 1982 and 1983 issues — all carefully separated into sections. For a special pre-publication offer, see page 29.







*Have you ever wondered what motivates a dancer into taking that big step of becoming a caller? Here's one person's story.*

# My Dad Taught Me to Call

*by Wade Driver, Houston, Texas*

**I**N THE LATE 1950's, while in college at Annapolis, when I would come home on leave, I started my calling training with my Dad, who called for several clubs in Atlanta, Georgia, our hometown. I learned one or two of the singing calls that were out at the time, and I would get up on the stage at a dance and kind of jazz up one of these calls and modernize it according to the way I, as a teenager, thought it ought to be. Dad used to tell me, "You know, doing a singing call is not really calling. If you want to call, you have to be able to call hash, call patter; that's what truly makes a good square dance caller."

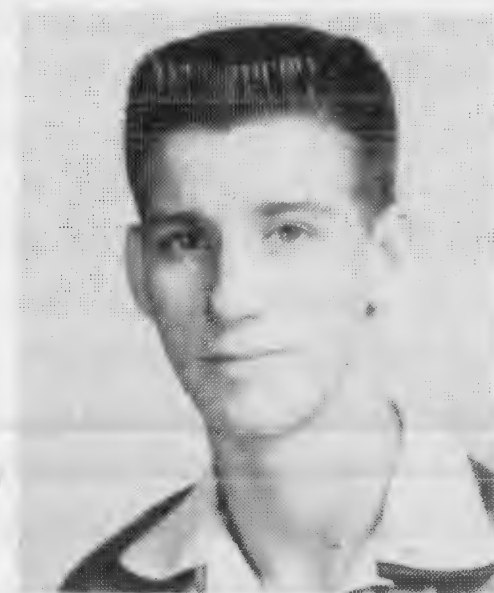
At that time I really wasn't interested in calling. Once in a while I'd do a singing call with Dad but that was about the extent of my calling. After getting married and starting to raise a family, my wife and I and our children moved back to Atlanta in the late '60's. We began square dancing again and I became more interested in calling. I asked my Dad if he would teach me. He was and still is a very good caller in his own right. He believes there are only two ways of doing things: perfect and wrong. He thinks if you're going to call, you should call properly. Otherwise, just leave it alone.

He agreed to teach me and we started on what became a two-year program.

The first year he would give me an assignment each day and I would work about an hour every day (including Sundays) in my living room trying to learn choreography. Mean-

while, I couldn't have anything to do with singing calls. That violated his rules. I had to work strictly on patter. He would come over to the house and have me call several tips with, of course, no dancers. He would sit on my sofa and read the Sunday paper. Every few seconds or so, he'd tell me, "Well you missed your corner, or your timing is too open, or that's lousy flow." He wouldn't even look at me. At the time I could never figure out how he knew whether I missed my corner or whether my timing was bad, good or anything else. A lot of times I got very frustrated and a little put out with him because he was so strict in his teaching. But I assumed he knew what he was talking about and went along with him, and now I'm very glad I did.

The second year I think is when he really made a caller out of me. At that time he had a "high level club" that danced on Fridays. My wife and I danced with them and he would allow me to call one tip each week. He would tell me what choreography to use, choosing



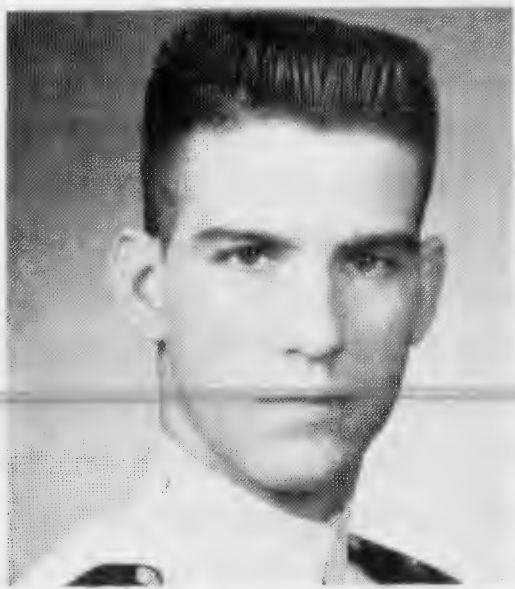
Wade as a teenager.



material he knew the dancers would be able to dance properly. I would call my one tip and then for the rest of the evening, another six or seven tips, I had to dance. But I could not dance with my wife or anyone else. I had to dance in a totally phantom square and if I got a foot out of position, he would come on like gangbusters and tell me I was doing it wrong or I was out of position. I really thank him for that now because it allows me to know in my own mind whether I'm in the right position or not. I can work out choreography without needing to have dancers to look at. I think this is probably what helped my dancing and my calling.

This went on for about a year and my calling and choreography finally improved to where he said "it was tolerable." We would go to the Pancake House after the Friday dance and he would sit and critique the one tip I called during the evening and normally tear it into shreds. It seemed like I made more mistakes than I had material to call.

At the end of that year, he allowed me to join the Caller's Association as an associate caller. I still did not have a club, of course, but



Wade as a  
Midshipman.

on New Year's Eve or over the holidays, the Caller's Association in Atlanta gave a "Splash Dance" where all the association members called. He told me I might be allowed to call. When we signed in, the emcee for the first half of the evening told me I was assigned the last tip before the refreshment break, which was a singing call. This did not make my Dad happy at all. He was an excellent singing caller and believed singing calls had their place but they did not have the importance of patter calling. Anyway, I was assigned a singing call slot and I pulled out a real peppy, up-beat song and I had the floor hollering and screaming, clapping their hands and having a ball. By the time the call was over, I felt I was the greatest thing

Dr. John Driver. —  
Dad to Wade, "Doc"  
to his dancers.



since sliced bread. I felt so good I couldn't stand myself and I came off the stage and went to my Dad and said, "Hey, Pop, how was that?" His comment was, "Well, it wasn't bad except on the second side figure between allemande left and weave the ring, you said 'uh.' You need to clean up your act."

This may give you some idea of his search for perfection. I think it was a combination of his own attempt to be perfect in his calling and of my being his only son. Obviously no one can achieve these standards but it has helped my calling today. Since that time I have tried to put into practice his basic approach to calling and combined it with that of a very good friend of mine who passed away a while back, Dick Jones from New Jersey. Dick and his wife were a tremendous help in my singing call styling and approach to square dancing as a whole.

However, I don't believe I will ever reach the level of achievement my Dad would like. About six years ago was the first time my Dad heard me call a major festival dance, the ORA Festival in Augusta, Georgia. I thought the dance went fairly well. Any caller knows if he makes a mistake but on a scale of 1 to 10, I thought the dance was probably at 7 or 8. After the dance Dad came up with three legal-sized pages of critique of things I had done wrong during this dance. Something like that does not allow you to sit back and become complacent. Even more recently, in fact earlier this year, I did a weekend in Atlanta, Georgia, the first one I had done in my hometown. After the last dance was over, my Dad's comment was, "Well, you did a good job."

I may not have achieved his level of standards yet, but at least I'm coming closer.



# MOSTLY MODULAR



*by Cal Campbell, Ft. Collins, Colorado*

**L**AST MONTH I EXPERIMENTED with taking a limited number of basics and seeing what kind of modules could be built. This is the kind of exercise that I highly recommend to any caller. We all tend to get into a rut with calling. It's easier to stay with the same old patterns than to cook up something new. Sight callers have just as much of a problem with this as module or memory callers. If we don't actively study new combinations of basics we all form unconscious habit patterns that limit the variety used in calling.

One way to break out of old habits is to set some sort of temporary limits on the basics you are going to use and then to see what you can do within those limits. In this case the limits were set by the knowledge of the beginner's class at about the third week of lessons. I choose to use the basics as listed in the new SIO Caller/Teacher Manual. I could have picked any other grouping as long as it could be easily taught to a new group of dancers in the first three weeks of lessons.

The example modules used last month were rather simple and all of them should have been able to be used by the end of the third night. The examples this month use the same limitations but I would recommend giving the dancers a couple more nights of experience before you try some of them. I do feel that if you are teaching right, any of the following modules should be easily danceable by average dancers.

## ZS-ZB

Heads pass thru  
Separate around  
one to a line  
Everybody star thru  
Centers pass thru  
Right and left thru

## ZS-ZL

Head ladies  
chain right  
Four ladies  
chain across  
Heads lead left  
Star thru

## ZB-ZB

Star right  
with outside two  
Actives star left  
in middle to  
the same two.

## ZL-ZL (tz)

Ends pass thru  
On to the next  
and star thru  
Centers pass thru  
U turns back  
Right and left thru  
Pass thru  
Star thru

## ZB-AL

Pass thru  
Centers right  
and left thru  
Star thru  
Pass thru  
Separate around one  
Left allemande

## ZL-RLG

Right and left thru  
Two ladies chain  
Roll away  
half sashay  
Center two  
ladies chain  
Centers star thru  
Pass thru  
U turn back  
Everybody  
right and left grand

The following modules are conversions from a zero box to a zero line or from a zero line to a zero box. Up until I worked out these modules, I had been unable to work out a module to go from a zero box to a zero line in less than four calls and use only Mainstream terms. The first one listed does it. Such a simple idea and still it escaped me for all these years.

## ZB-ZL

Star thru  
Diagonal  
end ladies chain  
Two ladies chain  
across

## ZL-ZB

Right and left thru  
Diagonal  
end ladies chain  
Two ladies chain  
across  
Star thru

Pass thru  
Outside divide  
and pass thru  
U turn back  
Center two ladies  
chain  
Roll away half  
sashay  
Two ladies chain

Two ladies chain  
Roll away half  
sashay  
Center two  
ladies chain  
Everybody pass thru  
U turn back  
Star thru



# ADVANCED DANCING

by Bill Davis, Sunnyvale, California

**T**HE QUESTION of whether or not the Advanced program should be split into two separate programs, namely A-1 and A-2, has been around for some time. Indications are that the question will be resolved in favor of two programs. We just received a letter from Kip Garvey, chairman of the Callerlab Advanced Committee, stating that in a recent ballot sent to the entire Advanced Committee of over 200 members, 96 responders voted 58 to 38 to split the Advanced program into two programs, namely A-1 and A-2. This vote is clearly a manifestation of the fact that many dancers and callers are treating the current A-1 teaching list as a destination level. The

question now arises "What are the implications of splitting the Advanced program?"

Several interesting questions arise. Will there be Quarterly Selections for both the A-1 and A-2 programs? Will there be two full Callerlab committees? (Consider the case of the Plus program. Currently the Plus program has 27 calls in the program, a full committee, and Quarterly Selections with a separate Plus QS committee.) The proposed split would place 42 calls in the A-1 program and 36 calls in the A-2 program. The final exact split is still being studied by a subcommittee of the Callerlab Advanced Committee. The particular split could change at the time Callerlab

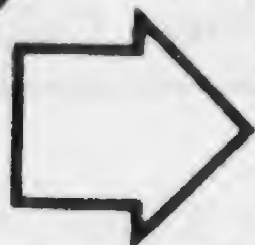
## Callers and Leaders: Here's a Treasure Chest

If you're like most of us, you're always on the lookout for good, workable choreography to add to your programs. Perhaps you need short sequences of calls to include from time to time or themes to tie in with your workshops. If you want proven material, tested by a qualified choreographer and written by leaders who excel in their field, we have an answer for you.



Jack Lasry, Bill Peters and Gene Trimmer, alternate in creating material for the lead section of The Workshop. The dance material in the 1984 Yearbook will include their special material, reprinted from the 1982 and 1983 issues of SQUARE DANCING Magazine, grouped into segments for easy reference.

You'll have the printed calls from the tracks of the 1982, 1983 and some of the 1984 Premium Records, as well as other tested material. You'll have 96 singing calls which our record reviewer felt were outstanding hits of the past two years. Included are a number of round dances, some contras, quadrilles and a sizeable collection of miscellaneous patter. You will receive some 1,000 dances, bound into one 8½" x 11", 100-page booklet, complete with index.



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officially releases the split.

There will be an impact in the definitions. Currently, the definitions are self-sufficient, dictionary-wise, in that no terms are used in defining any Advanced call which are not defined in the Advanced, Plus, or MS dictionary. However, some calls in the proposed A-2 program are now used to define calls in the A-1 program. This situation will have to be fixed. I see no insurmountable problems in any of the above but I do believe all will have to be addressed.

I further assume that the National Square Dance Convention and other large festivals that now have Advanced halls will step up to having A-1 halls as well as A-2 halls. This will have its advantages and disadvantages. On the negative side, additional halls will be desirable, even necessary. However, in many cases hall availability is at a premium, and this may present problems. On the positive side, many dancers who now dance the A-1 program and who would not go to an event such as the National due to lack of A-1 programming will now be much more likely to go. This is potentially a significant boon in that A-1 dancers tend to be high frequency dancers with a strong desire to participate. They will travel in order to have the chance to "do their thing."

All in all, this action by the Advanced Committee is clearly in keeping with the times. It recognizes what is currently a defacto split of the Advanced program. It will be interesting to see if legitimatizing the split will have any effect on the programs themselves. Will it happen, for example, that the new A-1 program will be more closely associated with

the Plus program — particularly in such aspects as the amount of APD? Specifically, will the A-1 program that evolves have noticeably less APD than the A-2 program that evolves at the same time? Will it turn out that the A-2 program is more closely linked to the C-1 program than it is now in that it becomes populated primarily by dancers that view C-1 as a goal rather than A-2 itself? Will the A-2 program have more APD than it does now? I would be very surprised if there were not some tendencies in these directions. Only time will reveal how much.

Traditionally, the Advanced and Challenge lists (calls) have been reviewed in the fall of every odd-numbered year for updating. In the same balloting in which the program split was voted on, the update of the Advanced list was addressed. As a result, one new call was added to the A-1 list. It is Cycle & Wheel. It is currently on the C-1 list, but will automatically be dropped from C-1 with its inclusion into A-1. No calls were added to the A-2 list. No calls were dropped. The net result is that one call has been added to the current Advanced program.

We are often asked in caller's schools and seminars, "Why does Callerlab do this or that?" The answer is that Callerlab is an organization of callers who have combined to achieve consensus positions on many important aspects of square dancing. There is hardly ever unanimous agreement on important subjects. The consistent factor is that majority rules. In its undertakings that affect the overall square dance community, Callerlab is first and foremost — democratic.

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# EXPERIMENTAL NOTES

*Compiled by Ray Rose, Van Nuys, California*

**RIDE THE WHEEL:** From parallel two-faced lines: All half circulate, very centers trade, all half circulate (to momentary two-faced lines), ferris wheel.

From a static square: **Heads lead right . . . veer left . . . Ride The Wheel . . . Dixie grand . . . allemande left.**



# CONTRA CORNER



by Lannie McQuaide, Columbus, Ohio

## Whoever said Contras were Boring never tried this one!

**C**ONTRAS OFFER considerably more variety in formation and in dance pattern than most dancers are aware of. An excellent example of this is Flowers of Edinburgh, a dance designed for only six couples.

The pattern of the dance is unusual and is quite interesting for the dancers, who must stay alert for the position changes. It is also interesting for an audience because the action creates a sort of undulating movement. As the ends of the line move forward, the center moves out and vice versa. This makes it a good demonstration dance, especially if the audience can view this action from a position above the dancers.

### FLOWERS OF EDINBURGH

Contra line, six couples only

**Formation:** Couples 2, 4, 6 crossed over

- — — — Head and foot forward and back
- — — — Head down center
- foot up the outside
- — — — Same couples forward and back
- — New head, down the center, foot up
- the outside
- — Chain at head, star in the middle, right
- and left at the foot
- — — — — — — —
- — — — Circle head and foot, right
- and left in the middle
- — — — — — — —
- — — — Star head and foot, chain
- in the middle
- — — — Pass thru and turn to face
- — — — Head promenade to the foot
- of the set

### Description of Dance Action

Starting from a proper formation (men to the prompter's right and ladies to the prompter's left), couples two, four and six

cross over. Just the head couple and the foot couple go forward and back.

The head couple promenades down the center while the foot couple turns away from the center of the set and each one of that couple comes up the outside of his own line to the head position. These two couples go forward and back. The new head couple now goes down the center and the new foot couple comes up the outside to the head. They have now returned to the starting position.

The top two couples chain across and back. At the same time, the next two couples star by the right for eight counts and then by the left for eight. Also at the same time, the last two couples do a right and left thru over and back.

This is where the challenge of the dance first appears. The prompt for the chain, star and right and left thru is given while the head and foot couples are moving up or down the line. The others must know to which group of dancers they belong.

Following this, the top two couples and the foot two couples circle left for eight counts and back in eight, while the middle couples do a right and left thru over and back.

The head and foot couples then star right and back by the left while the foot couples chain over and back.

All pass thru and do a U turn back. The head couple promenades to the foot of the set, to become the new foot couple as the sequence repeats with a new head couple.

All of the dancers have taken new positions and must listen carefully for the prompt that is directed to that particular pair of couples.

Only basic figures are used in this dance but there is no danger that the dancers will be bored. □ □ □



# TAKE A GOOD LOOK

a feature for dancers

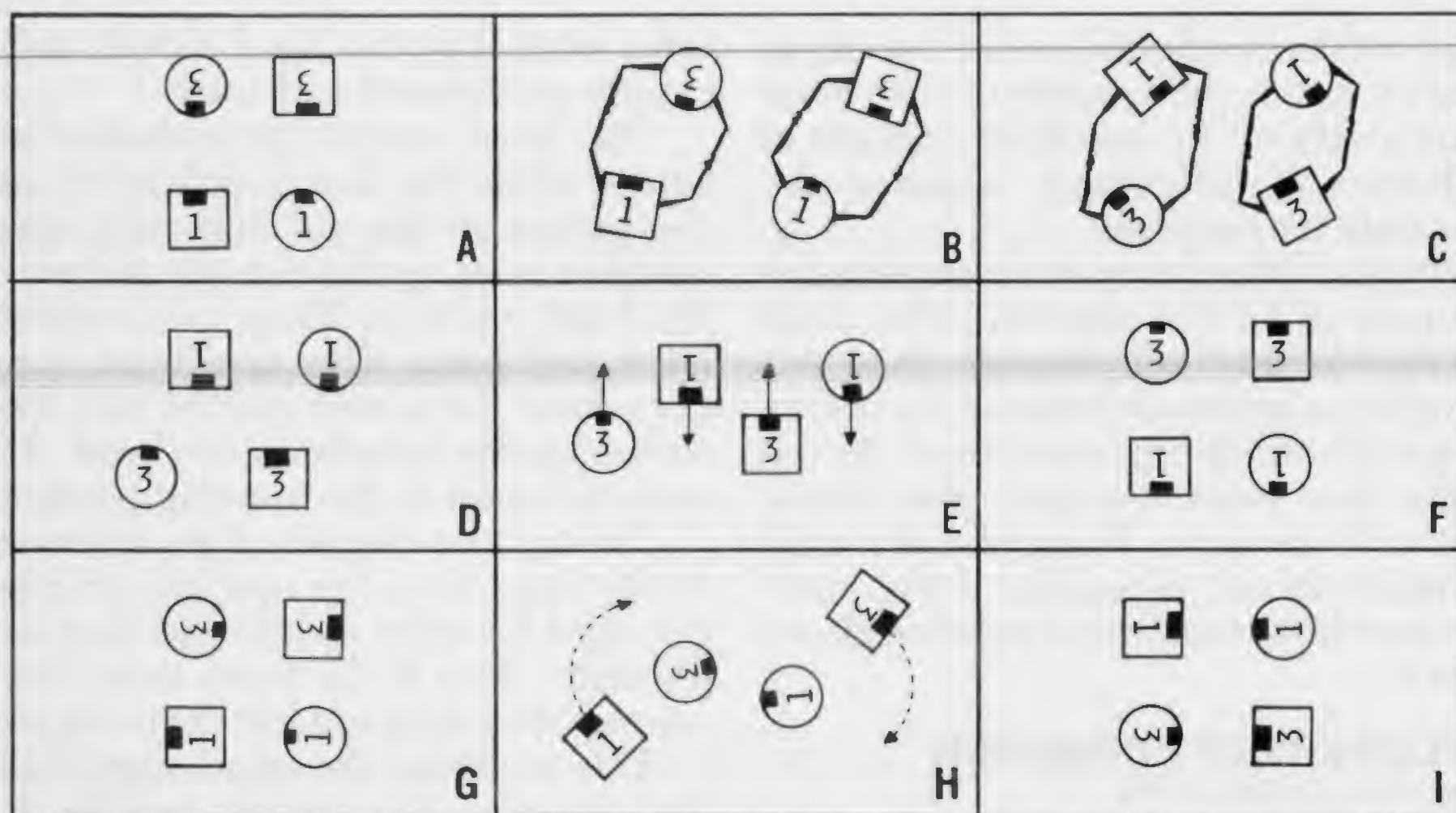


JOE

BARBARA



THE MAINSTREAM  
QUARTERLY SELECTION  
RIPPLE



BARBARA: There's one Mainstream Quarterly movement that will take us through December and it's not difficult.

JOE: As a matter of fact, while the initial portion of the figure made us think we were doing a two handed turn thru, we could see from some of the add-ons that there were quite a few possibilities. It's always interesting to Barbara and me to watch and see which of these Quarterly Selections make it to one of the regular lists and which do not.

BARBARA: Most of the time when we've been doing this, we've been either in facing lines (facing out), an eight chain thru formation or something involving the entire square. However, our caller taught it to us with just two facing couples, so here it is.

JOE: Starting with our two facing couples (A) dancers take two hands with their opposite (B) and, turning as they might in single circle

to a wave (C), they move just halfway, release hands (D) so that they are facing each other, having exchanged positions, then pass thru (E) to end back to back with the other couple (F).

BARBARA: At this point you would finish the call if you had been told to ripple right, or left, in or out.

JOE: Let's say the caller told you to ripple right and followed it with boys run right. The ripple right would automatically require that you face right (G), which means that if you had started from an eight chain thru formation as a part of a square of dancers, you would end in right hand waves.

BARBARA: Still working with just the two couples, if the caller calls boys run right, they start the action (H) and end it, again as two facing couples (I) having exchanged partners and at right angles to original facing direction.



## SQUARE DANCE CLUB REPORTERS

**I**F YOU SHOULD BE ASKED to handle a position as your club's reporter, give it some serious consideration. You will find you have an opportunity of making your group (and square dancing in general) very visible to a wide audience.

The club reporter should be a person who attends a majority of the club functions, i.e., dances, special events, visitations, etc. It is also helpful if he goes farther afield in the square dance world to festivals, square dance institutes and so on. This exposure will broaden his background of the activity and make him more knowledgeable in his writing.

If he has writing experience, so much the better, but the lack of it should not intimidate someone from tackling the assignment. There are always people available (in or out of the club) who can offer suggestions about how to prepare a story and how to make it interesting.\* The basics of Who, What, Where, When and How are good starting points. Legibility of presentation is a must. Articles to be submitted to professional newspapers or magazines should always be typed, double or triple-spaced, centered on an 8½"x11" sheet of paper and should contain (in the upper, right-hand corner) the name of the author, address, telephone number and the name and location of the club (if the article is written for an area square dance publication).

### Photos

If photographs are submitted, include information about them. The safest way to do this and not damage a picture is to type the identification on a separate piece of paper and then tape this paper carefully to the back, lower edge of the photo. If you write on the back of a photograph, unless it is done very carefully and lightly with a blue pencil, it may

come through the other side when the picture is reproduced. Be sure to let a publication know if a photo is to be returned. A stamped, self-addressed envelope will ensure your receiving it back. If photo credit should be given, include this information both in the accompanying letter and on the photo itself.

### Deadlines

All publications — whether large or small — have deadlines. Become familiar with these. Your local daily newspaper may accept material almost anytime but if the story is a post-dated event, get it to them immediately if you hope to see it in print. To them, yesterday's news is dead. Area square dance publications generally have a deadline of one month or less; this magazine has a deadline of two months prior to date of issue. All publications appreciate as much time as possible in order to schedule material.

### Requirements

Many publications have a limitation on the number of words they will accept for an article. Learn about these and other requirements. If you do not find the information within the pages of the publication you are considering, drop them an inquiry as to what they will accept and how it should be presented.

If you do not type, see if you can find someone who does. Editors are busy people and trying to go through a hand-written story is time-consuming and often frustrating trying to decipher the script. If you must write a story by longhand, be sure it is legible.

Watch spelling, especially of people's names. If it is submitted incorrectly, it will appear incorrectly. Publications have enough difficulty with "gremlins" of their own, without help from outside ones.



## The WALKTHRU

Be prepared to have a publication edit your manuscript. It sometimes hurts to have your writing cut, but it's better to have it shortened and find its way into print than to have it discarded.

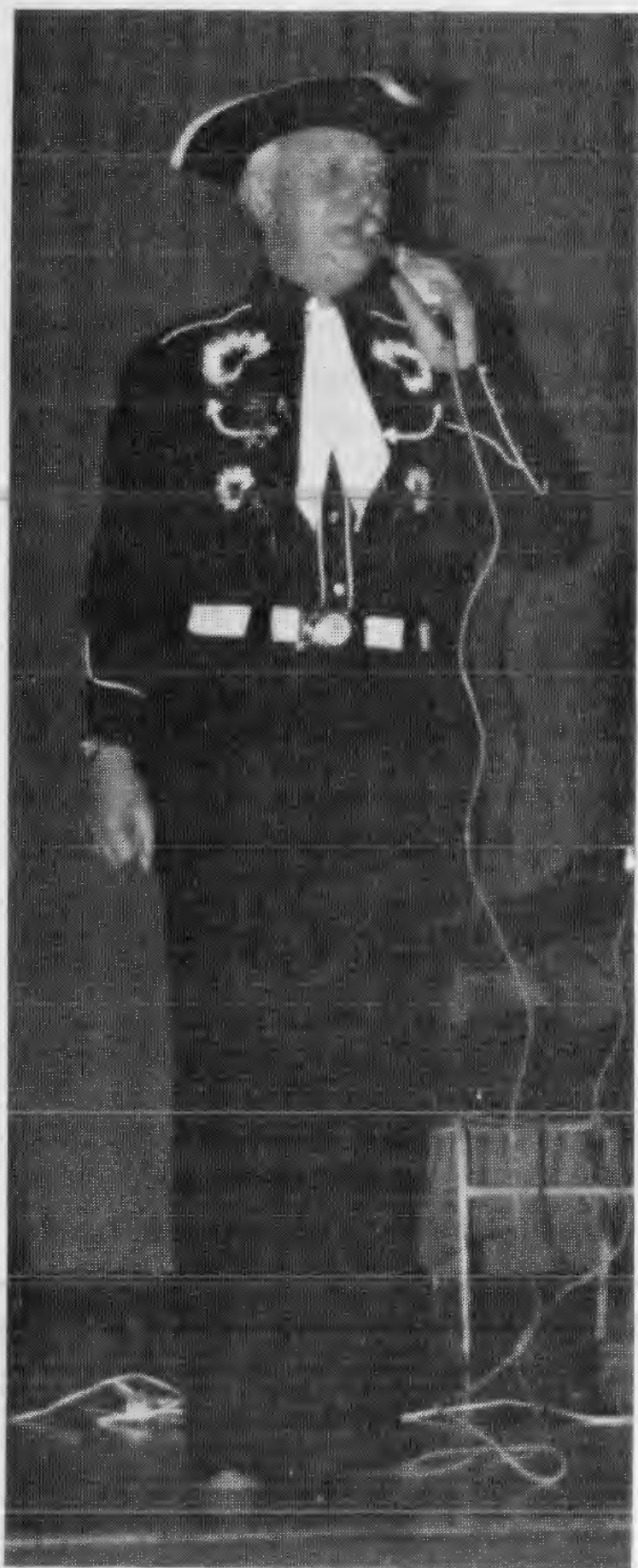
After you've learned how to get the facts down on paper, strive to be original. The more interesting you can make a story, the more likely it is to be used. Learn to simplify. Find ways of telling what you want to say in fewer words. This does not mean ending up with only dry facts but rather it allows you to expand on the sidelights, the more unusual aspects of a story.

Remember whom you are writing for. If it's a story to tell square dancers about an event, either before it occurs or following it, you'll write one way. If it's a story about square dancing for the non-square dance public, you'll take a different tack. If you hope to attract people into the activity, keep in mind what would entice you if you were reading the article.

Being a club reporter is a grand opportunity. Give it a whirl. You can do a great deal for your club and for square dancing. And who knows? Perhaps one day you'll end up as your area publication editor!

\*One source of information is the Publicity Handbook, available from The Sets in Order American Square Dance Society, \$1.00 per copy plus 37¢ postage.

## A PARTY IDEA: THE HAT DANCE



**T**HE CATHEDRAL SQUARES of Christchurch, New Zealand, recently sponsored a "Hat Nite." Of the 23 squares attending, all but two wore some type of chapeau. Ample notice was given to the dancers to plan with the resulting hats vying for "the most colorful, the largest, the smallest and the most outlandish." The final selection was made, impartially, by one of the city's leading disc jockeys.

The evening was programmed as an all singing-call dance.

The Cathedral Squares now look forward to a second singing-call evening in November when the theme will be "Badge Nite." No

Caller, Art Shepherd (left), participates in the evening wearing a tricorn presented to him by the Minuteman Squares of Lexington, Massachusetts. (Below) How do you dive thru with a hat this size?





doubt unusual badges will show up!

An occasional special dance, such as a Hat Nite, can spark a great deal of imagination and enthusiasm among club members. Those with time can work out spectacular results; those with less time can still participate with a ready-made head covering of some sort.

## GET TO KNOW SINGLE SQUARE DANCERS USA

*by Dave Senko, Daingerfield, Texas*

**S**INGLE SQUARES DANCERS, U.S.A. (SSDUSA) is a national association of single square dance clubs and dancers, established to promote and stimulate interest in square dancing among unmarried adults of all ages. It is a nonprofit association incorporated under the laws of the state of Oklahoma. The Executive Board is comprised of a president, vice president, secretary, treasurer and past-president. The officers serve one-year terms and are elected annually at the National Singles Convention. The vice president automatically accedes to the presidency.

The objectives of SSDUSA are to promote and stimulate square dancing among unmarried persons by:

- Furnishing assistance to any group who wishes to start a new singles' square dance club.

- Publishing a newsletter, Intercom, four times a year and mailing it to all member clubs and individual members.

- Furnishing representation on festival panels and committees to enhance the status of the single square dancer.

- Publishing The Yellowrock, a directory which lists over 300 singles-oriented square dance clubs in the United States and Canada.

- Promoting and overseeing the Dance-A-Rama, a national singles' festival held during Labor Day weekend and hosted by a member club in a different U.S. city each year.

### **Scholarships**

SSDUSA awards a caller-college Yellowrock Scholarship of \$250 to a young (18-25) married or single, aspiring caller during the annual Dance-A-Rama. The money for the

scholarship fund is derived from the sale of The Yellowrock. SSDUSA encourages caller associations to consider sponsoring young callers by submitting, before August 1st, a resumé on the caller along with a cassette tape and a validation letter from their state organization president. Although the scholarship recipient may use the money at his or her discretion, intended use is one item of information to be included in the resumé.

### **Membership**

Membership in SSDUSA is open to any singles-oriented club or any single square/round dancer who is 18 years or older. Individual membership is \$3.00 per year. A distinctive and attractive badge that identifies each member is \$2.00 and the Directory is \$3.00 plus postage.

For additional information write to Single Square Dancers, U.S.A., c/o James R. Reinhold, 2819 Creekwood Court, Grapevine, Texas 76051.

### **BADGE OF THE MONTH**



The Stern Wheelers started as an Advanced class in 1981 and the following year became an organized club. A second class soon followed in the footsteps of the first group.

When selecting a name, the members decided on Stern Wheelers to honor their caller, Bob Stern. The badge is red with white lettering.

The club dances on Friday evenings during the school year in Chittenango, New York. If you're in the area, drop in.



# Traditional Treasury

By Ed Butenhof, Rochester, New York

**O**NE OF THE FAVORITE FORMATIONS of Western square dancing, a half a century or so ago, was three face three with two opposite men all alone. The visiting couple method of setting up that formation was as follows:

**First couple lead right**

**And circle four hands round**

**Leave her there, go on to the next**

**And circle three hands round**

(First lady remains with couple two on that man's left.)

**Take that lady on to the next**

**And circle four hands round**

(First man takes third lady, on his right, to couple four.)

**Leave her there go home alone**

(Third lady stays with couple four, on that man's left.)

From this formation most of you have done "right hand high, left lady under" in one form or another and that call has appeared in this feature before. Bill Litchman, a traditional caller from Albuquerque, New Mexico, has suggested the following variations. There are many others.

## TRIPLE DUCK

**Phrasing:** Not critical

**First and third bow and swing**

**Send the lady to the right for lines of three**

**Go forward up six and back you blunder**

**Elbow hook and you go like thunder**

(Gent in the center of each line drops hands with the left hand lady and makes an arch with the lady on the right. He hooks left elbows with the opposite man.)

**Left lady under for a triple duck**

(The left lady moves forward; everybody moves under three arches.)

**Form new lines of three**

(After passing under three, the lady backs into place beside a lone man; the right hand lady also drops back next to a lone man.)

**Forward up six and back you blunder**

**Elbow hook and you go like thunder**

**Left lady under for a triple duck**

**Form new lines of three**

(New threes repeat. Do it four times in all. The left hand lady remains a left hand lady progressing one place to the right each time. The right hand lady remains a right hand lady and progresses one place to the left each time. After four times all have their original partner back. Repeat all for the second and fourth couples, with breaks as desired.)

## SIX TO THE CENTER

**Phrasing:** Not critical

**First and third bow and swing**

**Lead right out to the right of the ring**

**Star by the right hand round you go.**

**Head gents star by the left**

**In the center of the hall**

**Sides open up to lines of three**

**Head gents home alone**

**Forward six and back you go**

**Right hand high and left one low**

(Side men cross ladies in front of them to their other side but rejoin hands with them.)

**Same six to the center and star by the right**

**Now back by the left around you go**

**Head ladies go home and swing awhile**

**Sides get home and everybody swing**

(Side man's partner will be behind him as they reach home.)

**Promenade**

(Repeat for second and fourth, with breaks as desired.)

☆☆☆

## TEXAS STAR

*Traditional Dance of the Quarter (Callerlab)*

**Ladies to the center and back to the bar**

**Gents to the center with a right hand star**

**Back by the left but not too far**

**Pass your partner right on by**

**Pick up the next girl on the fly**

**Gents back out ladies turn in**

**Form that Texas Star again**

**Now the gents go in and the ladies back out**

**You turn that Texas Star about**

**Men back out with a full turn around**

**Like a jaybird walkin' on the frozen ground**

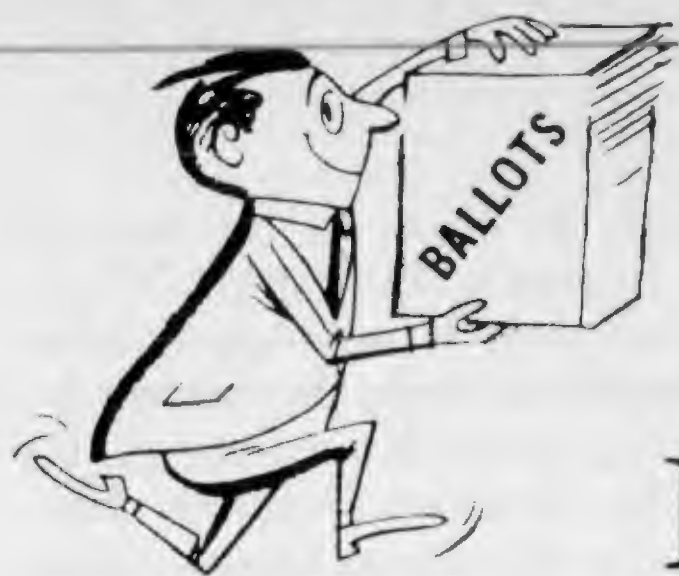
**Now the ladies back out with a full turn round**

**Like a scared old rabbit chased by a hound**

**Break in the center and everybody swing**

**Promenade home around the ring**





# Take a Look at the Round Dance CLASSICS

## 1984 Polling Activity

**T**HE DEADLINE for every round dancer and teacher to participate in the selection of Round Dancer Magazine's 1984 Classic List is December 15th and when all is finalized it is hoped that it will be the largest ballot return in round dance history.

Last year 2,013 ballots were submitted. Since then a number of new Round Dance Associations have entered the activity. As well, there are numerous individuals just introduced to round dancing and a host of enthusiasts who have never cast a vote, even though they have round danced for years. A plea has been issued for everyone to help make this year's Classic Polling Activity the best ever, so it may serve the round dance community as the most representative popularity list in the world. To help, teachers might take a poll at each dance class to determine the dancers' favorites. If a ballot is signed by 5, 10, 20 or more dancers the votes will be tallied accordingly. It is, however, important to note that the individual dancers' signatures must go along with the ballot. Unsigned ballots cannot be counted.

List your choice of fifteen dances, if possible, in order of their popularity to *you*. You need not fill in all 15 but list as many as you feel deserve a Classic Rating. Dances must be at least three or more years old. Do not include dances from the All-Time Classic List that follows:

A Continental Goodnight, Alice Blue

Gown, Answer Me, Birth of the Blues, Dancing Shadows, Dream Awhile, Elaine, Fascination Waltz, Feelin', Green Door, Hold Me, Hot Lips, In the Arms of Love, Kiss Waltz, Kon Tiki, Lazy Quick Step, Lingering Lovers, Lisbon Antiqua, Maria Elena, Mexicali Rose, Moon Over Naples, My Love, Neapolitan Waltz, Patricia, Siesta in Seville, Silk and Satin, Sleepy Time Gal, Summer Breeze, Tango Mannita, Think, Three A.M., Vien Vien, Walk Right Back.

If you did not vote last year, make a special effort this year. Following is a tabulation of ballots received last year by state/country. Please look over the list and see if your area was represented as well as it could have been in relation to the number of dancers enjoying the activity.

AL,21 — AR,37 — AZ,1 — CA,260 — CO,55 — CT,43 — FL,582 — GA,25 — HI,19 — IA,70 — IL,49 — IN,20 — KS,90 — KY,20 — LA,41 — MA,33 — MI,104 — MN,12 — MO,28 — MS,2 — MT,1 — NC,1 — NE,29 — NH,2 — NJ,5 — NM,12 — NV,53 — NY,25 — OH,114 — OK,103 — PA,13 — SC,2 — TN,1 — TX,46 — UT,30 — VA,3 — WA,37 — WI,10 — WV,2 — Canada,12.

Encourage your fellow dancers to vote and take part. Mail your ballot to Round Dancer Magazine — PO Box 130A — Boalsburg, PA 16827. Extra ballots may be had upon request. Let your voice be heard!



# Go With The Flow

by Charles and Alida Lugenbuhl, Jefferson, LA

**T**HE ROUND DANCE FOXTROT should have a progressively flowing style. As with any form of foxtrot, there should be a generally forward flowing movement around the dance floor and anything that hinders this usually detracts from the appearance.

One ingredient which influences the flow is the length of the step and round dancers seem to fall into three general step groups. *The Long Stepper* group is a small minority, probably because most round dance partners do not dance close together and rise and fall is not extensively employed. *The Very Short Stepper* group is the majority, probably because round dancing for quite some time has been principally two-step dancing and the

basic two-step, with its close on the second step, is conducive to overly short steps. While the look of the two-step is not appreciably affected by the length of step, the foxtrot is.

For a good flowing round dance foxtrot, it is essential to join *The Medium Steppers*. Emphasize and make the side steps larger. Additionally, the quicks, whether forward, backward or sideward, should be larger. Remember, in round dancing, whereas the choreography may be the road map we use to get from the beginning to the end of the dance, the way we look during our three minute journey is up to us. However, don't forget, there are other cars on the road.

— Reprinted from *Footnotes In the Round*.



Carol and Bill Goss, Wilmette, Illinois

**W**HEN BILL AND CAROL FIRST MET at the University of Massachusetts, Carol was already involved in the college square dance club and also round danced regularly. She invited Bill to join the square dance club and when, at the end of the year, they went together to watch the round dance beginner's ball, little did they realize that within two years they would be dancing advanced rounds and on their way to becoming well-known leaders in the activity.

Carol and Bill were married in 1975 and moved to Delaware where Bill pursued his new career as a high school chemistry teacher and Carol, with a textiles and clothing degree, began making custom square dance clothes. Leisure time found them dancing with Rick and Joyce McGlynn and soon they were on the

McGlynn demonstration team.

The following year, friends who were conducting a round dance class were being transferred and asked the Goss duo to take over. Simultaneously, they were asked by a local square dance club to cue. Having no money, no records and little experience, Bill and Carol were given a hundred dollars in advance to buy records and Bill practiced cueing all summer. That same year, Bill and Carol started their first basics class and by 1980, they had a demanding local schedule and had done their first round dance weekend, the Taylor-Go-Round, in New Hampshire.

A more attractive teaching position for Bill took them to the Chicago area where they became very active in local round dancing and embarked on a national schedule. They now travel on the average of one weekend per month. This, coupled with basic, intermediate and advanced rounds plus a square dance club, makes for an extremely busy life and yet there's still time to take ballroom lessons, which they feel are both a challenge and a help to their round dancing career. Bill and Carol are also Vice-President of the Chicago Area Round Dance Leader's Association, and what spare time they have left is used in developing new routines. The Goss' choreography includes Nadia's Theme, Summer of '42, Boogie Woogie Bugle Boy, Tea for Two and Together. ○ ○ ○



# The CALLERS



Notebook

## *Who's to Fill the Vacuum?*

**P**ERHAPS YOU CAN REMEMBER back to the time when you decided to take up calling. It's just possible the instance was of such significance — the day, the hour and the moment of final decision — that the incident remains sharp in your memory.

It may have come at a time after you had been dancing for several years, when an out-of-town caller (the mention of whose name made the local callers stand at attention, silent in deference to the individual's ability and fame) arrived on the scene. You may have admired the ease with which the visiting artist handled the crowd, how effortlessly he delivered a patter call and then wowed the capacity throng with a singing call. "Why," you said to yourself, "I could do that," and so, after several sleepless nights during which you fantasized yourself calling a square dance in the ballroom of the White House or on a raised platform at the world's largest square dance in Madison Square Garden, you set out to discover what it took to become a caller. You bought a book and several singing call records (including one the guest caller had done so effortlessly) but it wasn't until you had read several chapters and virtually worn out the instrumental side of the record that you realized it wasn't all that simple.

You did great with in-shower calling but what slowed you down some was the sudden realization that now you knew a call or two, you had no one to call for. This was solved to a degree when you invited several of your friends, *who just happened* to be square dancers, over to the house for supper and fun and games. The fun (for you) and the games (for your friends), turned out to be your initial attempt at calling for "live" dancers. While the experience wasn't entirely a failure, you sensed by innuendos that your friends appreciated you more as a dancer and you read into what they didn't say that they wished you'd get over this foolishness.

The patience of an enduring wife and obedient children allowed you, during the next few months, to practice more, until eventually your regular club caller invited you to do the singing call portion of one of the tips. It was here that the applause, whistles and whoops at the completion of the call told you, in no uncertain terms, that you were on the right track.

You continued to read everything you could get your hands on. You visited other clubs and classes, always being sure to have a record or two handy in the car, in case someone in the crowd asked the caller who then asked you, "Would you call a tip?"

You attended meetings of the local Callers' Association, and although not yet



a regular caller, you were admitted as a guest. At the State Convention, you sat in on six hours of callers' clinics and made a point of visiting and listening to as many of the callers as possible. You learned from each one, all the while boning up on your own ability and increasing your repertoire. By this time, you had invested a small fortune in a used sound system and had decided that your next step was to attend a caller's school.

The school experience was an eye-opener. You suddenly realized that being a successful caller involved many things. It required dedication and a willingness to plan and study diligently. The caller/coach told the class members they could expect to put in months or years of study before they were ready to teach a class or carry a full evening of calling. Then, having reached that point, they would need to put in much more time practicing than they would be spending behind the microphone actually calling a program.

Things went a bit slowly after that. You did as you were told. You practiced. Then, thanks to your friends, you started a small group, calling for them twice a month. You realized you needed the experience of teaching and developing dancers on your own. This, too, went slowly and though disappointing at first, you realized that your first class of three squares had been an important step.

### **Success — Where Are You?**

Now you've been at it four years. You have one medium-size club and a class of beginners starting each September. You are a bona-fide member of the local callers' group and you're asked occasionally to guest call an evening for some of the other clubs in the area. **But where is the big time?** No one has asked you to make a record. No group has tapped you to be a staff member on a vacation institute and to this day, no one outside of your area has asked you to set up a tour or call for their club in a distant area. You're a little discouraged!

You, like 90% or more of the callers in your area, appear to be moving with the trends of the day. This means, perhaps, that the majority of clubs are dancing the Plus program or beyond. Perhaps half of the dancers who completed your course a year ago are a part of your Plus program club — the others appear to have dropped out for one reason or another.

On the one hand, you are bemoaning the fact that you, like the majority of callers in the area, are calling for a precious few class survivors who have formed Mainstream, Plus or Advanced clubs. At the same time, consider the fact that a sizeable percentage of your former class members might jump at a chance to dance only twice a month in a Basic club — but there's no Basic club in the area. Or, it may be that they would be willing to stretch a point and dance once a week at Mainstream. Only, here again, there may be no Mainstream clubs available for them. Why not give some thought to filling this void? Consider starting a special group geared to the Basic or Mainstream programs. Let all the classes in the area know that it exists. If you are successful in establishing a "dance home" for even some of those who drop out following class, then *you could have* the largest square dance group in the area.

There's something else you may have noticed. When someone called you recently to do a one-night-stand you may have told them you didn't handle dances of this type and you may or may not have referred them to another caller in the area, someone perhaps you felt was not qualified to teach the more advanced forms of dancing.

All of this may be a paradox. It is a too frequently heard story of the individual virtually sitting on a gold mine but shunning this, he ruminates over



the fact that he simply is not getting his chance to make it big with the more advanced programs. Isn't it time that we all began to look at this great, untouched potential and see whether or not, by failing to recognize its existence, we have created a vacuum?

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**Where do I find out more?** *Check your Caller/Teacher Manual. Read other articles from past issues of SQUARE DANCING Magazine, or pick up a copy of the One-Night-Stand Handbook. Better yet, check around and see when there's to be a large one-night-stand in your area. Learn by watching or get in there and dance. All that you see may not be correct in your viewpoint but adopt what you like and improve on the rest. Don't jump at your first chance to take on a one-nighter unless you are totally prepared for the task. Avoid any attempt at making a one-night-stand into a classroom session. These folks haven't come to learn how to be experienced dancers; they've come to have a good time in a folk-like atmosphere. Be sure to remind them that although they are dancing only some of the simple things they are, indeed, **square dancers!***

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Recognize that the greatest inroad we have to the non-dancing public is through the gentle, fun-filled exposure of a one-night-stand. Contrary to many beliefs, individuals who can handle these are artists in their own right. They differ greatly from the men and women who come into a hall of already prepared dancers, call for two and a half hours the routines these dancers have already learned from their local callers and then pack up their records and move to the next community. The art of taking a crowd of non-dancers who don't know left from right and haven't the foggiest knowledge of what it means to promenade, swing or do an allemande left and providing them with a couple of hours of square dancing is a rare commodity and it does, and should, pay well.

There is a need for more caller/magicians behind the microphone who can, in minutes, transform a group of non-dancers into an enthusiastic, rhythm-loving crowd of men and women, boys and girls, who are getting their initial baptism of the American folk dance — square dancing. Because of this individual's ability they dance in circles, as couples, in squares and in lines. They dance two-steps, polkas and perhaps a schottische — and all this on first exposure.

The usual reaction coming from a dance like this is "When can we do this again?" The caller for the evening may use this opportunity to tell the first timers about classes and clubs but perhaps this isn't what the people are asking for. Maybe they want more of the same, more of the uncomplicated dancing where that "genius" at the microphone told them what to do each time they formed into circles, squares or lines.

Callers who have become adept at this phase of the activity say, "this is where it's at." These specialists remind us that for every event they are able to accept, they turn down a half a dozen others — there are just not enough callers in the area who can handle one-night-stands effectively. As a matter of fact, some callers have become so successful in handling these programs that they have given up all their classes and concentrate on improving their ability at one-nighters.

One caller told us recently . . . "I was calling for several clubs in my area, each one with five or six squares, and I was also devoting six or more months each year to working with three or four squares of beginners. In all, I was



perhaps reaching some 150 to 200 dancers. With one-nighters, I could call for that many in a single evening. While I did some preparatory work, it wasn't anything like the hours of planning that preceded each club or class night. I'm not begrudging that; I'm simply stating a fact. The classes and clubs are vital to the future but we have a multitude of callers to take care of them and only a few who could or would handle this phase. I found it was pure pleasure for me and that I could do a good job.

"From a personal standpoint, I enjoy seeing a roomful of people happily discovering square dancing. Sometimes, when working with experienced dancers, they would be critical if I called the same singing call on two consecutive evenings whereas the folks at a one-nighter might ask me to repeat a Virginia Reel two or more times, doubling the pleasure each time it was danced.

"Beyond the personal satisfaction, I realized that calling for these larger crowds often meant that my take-home pay on a single evening equaled what I would make in a week or more knocking myself out just to keep current. The combination of personal satisfaction, knowing I was introducing America's folk dance to a world of people who were looking for a pleasure-filled activity *and* the fact that I was being treated well, tipped the scales in this direction and today, folks know I can handle one-nighters and if I were three or four people, I still wouldn't be able to keep up with all the requests."

Not all callers can handle dances of this type. One-nighters do take a different type of skill. They require that the individual be immersed into the enthusiasm and joy of the program. Rather than spending endless hours in learning choreography, callers can use the same program of dances whenever they go out, so their time is spent in working on techniques of presentation in order to improve skills and become even better callers.

We mention all of this because there does seem to be a vacuum of individuals who can work with large organizations looking for an evening of fun. One-nighters, in the true sense of the word, are not intended to be recruiting stations for future classes — however, many enthusiastic dancers are initiated through a one-night-stand. The one-night-stand is a package all in itself. People should be able to attend such an event after a busy day, turn off all trials and tribulations and enjoy the personal contact, the moving to music and discover that they, indeed, do not have two left feet.

If a vacuum does exist in your area, you might think seriously about filling it. If you have the feeling that moving into this type of specialty is *stepping down*, perish the thought. It takes a special breed to be able to handle, successfully, the world of one-night-stands.

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**Other Vacuums Exist:** *If you want to become a specialist, you'll find many opportunities in your community to offer square dancing to others. Not all remunerate financially. Some will pay in love and gratitude. These are the special groups such as patients in hospitals, residents of retirement communities, the blind and wheel chair groups — all can dance in one form or another. If you take on this type of challenge be sure to learn all you can before facing your future dancers. They'll be smarter than you think and will know when you are prepared to provide them with enjoyable recreation. They'll also know when you're not.*

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# LADIES ON THE SQUARE

## IN-HOME SEWING SERVICE

by *Lorraine Murdoch,*  
*North Vancouver, British Columbia*



**A**N AREA WHICH HAS only been lightly touched on in our square dance world is in-home training for those ladies (and any men, too, who might have a bent in this direction) who are interested in making their own square dance costumes. I have been teaching sewing classes, geared especially for square dancers, in private homes for several years and would like to encourage others to do the same thing in their own areas. There is a need for designing and pattern making as well as for some of the other facets of sewing and knowing what looks well on a person.

There are two types of sewing seminars which seem satisfactory. Both are geared to small groups where everyone can see, ask questions and receive some individual instruction. One is a single session of four hours. The other is a series of one-hour sessions, over a period of perhaps six weeks.

When selecting a home to work in, aim for one which has a room that can easily accommodate the number of participants you decide to accept. There should be a table for everyone to work around, room for a sewing machine and good light. By holding seminars in different parts of your city or area, you will make your talents more available to others.

### **What is Covered**

In addition to covering original designing of dresses and fitting and adjusting patterns, we talk about techniques of trimming, color coordination, using machine attachments and accessorizing both partners' outfits. Participants are asked to bring paper and pencil for notes, a tape measure and any fabric or trim they wish to work with.

In-home sewing sessions work well for all square dancers, whether they are new dancers who are looking ahead to the fun of dressing the part or long-time advocates who

wish to hone their knowledge about sewing and square dance costuming.

### **A Sewing Booklet**

Over the years I have collected much of my knowledge about sewing, as well as that of other experts in the field, into a small booklet entitled, "Sew What's New?". There are plans to revise this booklet in 1985. It includes sewing tips, patterns and helpful hints for the novice and the experienced seamstress.

I never stop learning myself. I keep up to date on the newest fashions, review pattern books continually and attend fashion seminars and demonstrations whenever possible. I constantly carry samples of material and trims with me when shopping, but never purchase fabric just because it is on sale. It must fit into my own color scheme.

### **Be an Architect**

Dressmaking is like building a house. First you decide what you want, then you plan, take measurements and build step by step. The key word is "accuracy" and the finished article will be well worth all the effort you put into it. All that is needed is the desire and determination to make an outfit in which you feel happy.

I would urge those of you in the square dance world who are comfortable with a needle and thread to share your knowledge. You will be rewarded with the results you see; the activity will be blessed with lovelier and more appropriate clothing on the dance floor and the individual dancer will be thrilled when she discovers she can make it herself! If anyone would like additional information about setting up an in-home sewing project, I would be happy to share my thoughts directly with them. You may write to me at 1010 Melbourne Ave., North Vancouver, British Columbia V7R 1P2. □ □ □



# 33<sup>RD</sup> National Square Dance Convention<sup>®</sup>

Baltimore, Maryland  
June 28, 29, 30, 1984



**W**HERE TO STAY ON THE BAY? Good News! Hotel or motel, take your choice. 6,500 rooms in 75 hotels and motels have been reserved for the 33rd National Square Dance Convention in Baltimore, June 28-30, 1984. All are within a 50-mile radius of the downtown area. And—arrangements are being made for Park N' Ride facilities at various locations around the city, so you don't have to worry about fighting city traffic or finding a parking space. In addition, buses will transport dancers downtown from some hotels and motels in the morning and back in the evening.

All accommodations at hotels and motels (listed on the back of the registration form — see the October issue of this magazine) must be requested through the Convention Housing and Registration Committee. Group housing (up to 24 rooms in the same facility) can be arranged. Registrations for persons to be included in group housing must be sent together in one envelope at the time the housing request is made. Block housing for larger groups is also available.

## **How About Going Back to College?**

If you attended college before the advent of coed housing, now is your chance to try dormitory living under the new rules. Towson State University, a suburban college with a lovely campus just twenty minutes from downtown by bus, has offered us the use of over 2,000 rooms in air-conditioned dorms. Rates are amazingly low for these rooms, each of which has its own sink. Complete baths are shared by two rooms and linen service is provided.

You'll have the use of many college recrea-

tional facilities, including the swimming pool and tennis courts. For a small, additional fee the college will provide either a continental or full course breakfast.

## **You're a Camper? Park by the Water!**

If you have a self-contained recreational vehicle, think about reserving one of the 2,000 sites at Ft. Smallwood Park, 17 miles from the city. This country park, converted into a campground for the Convention, will be open from Sunday, June 24, through Sunday, July 1, for campers attending the 33rd National. Although there are no electrical hookups, city water, showers, toilet facilities and a dump station are available. Tent sites are also accessible.

Bus service will be provided to downtown Wednesday, June 27, through Saturday, June 30. Campsites must be vacated on Sunday, July 1.

We are planning trail-in dances at the campground, and there is free swimming, fishing and crabbing.

If you prefer to stay at a commercial campground or in a state park, consult any campground directories for locations near Baltimore and make your reservations.

## **Dock at the Inner Harbor**

For boaters, we have a marina right on the Inner Harbor. As its 100 slips are very popular, call or write immediately for information on when and how to reserve. Contact the Inner Harbor Marina of Baltimore, Inc., 400 Key Highway, Baltimore 21230.

Don't forget . . . you must still send in a registration form for the Convention if staying at a commercial campground, state park or the Inner Harbor Marina.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Pennsylvania

This may be of interest to other square dance halls. At the Village Square in Downingtown, we have a map of the United States on one wall. When we have out-of-state, first-time visitors, they sign in and a map tack with their visitor number is placed on the map at their hometown. On a corresponding list is the date of their visit, hometown and state. This way each visitor is made to feel most welcome. At announcement time at the dance, we call them up front, introduce them to everyone, present them with a Village Square badge and, after a big round of applause, the invitation is extended: Do come again!

The next project for the Village Square Dancers is to raise funds for the Restoration of the Statue of Liberty and Ellis Island. We hope to have around \$500.00.

— *Cliff and Gussie Irons*

## Alabama

Love has a way of getting things done and making dreams come true. This is true of the Red Bar Square Dance Club in Saraland. In August, 1982, Mrs. Helen Brue, Special Recreation Director, approached Dean Emery about teaching the retarded and handicapped citizens to square dance. At the time Dean was a beginner caller and he and the dancers learned together. Recently, new square dancing outfits were purchased for these delightful dancers and they are working hard to be ready

to perform at the Mobile Festival in 1984 and the Birmingham National Convention in 1985. — *ASARDA News*

## Nevada

The Sahara Hotel in Las Vegas will be the setting for the first annual Wheel & Deal Square Dance Weekend, scheduled for March 9-11, 1984. Dancers are invited to combine the joy of dancing with the ambience of glamour and excitement of the city. Participants will receive a Sahara Fun Spree coupon booklet worth over \$20.00. A party to unwind after the dance will be held both Friday and Saturday evenings and there will be excellent dancing to the calling of Ken Bower, Dave Taylor, Kip Garvey and Bob Comyn. Charlie and Bettye Procter will be featured on the rounds. For further information write Las Vegas Wheel & Deal, PO Box 26802, Las Vegas 89126 or phone (702) 870-7981.



Massachusetts Governor, Michael Dukakis, is surrounded by Carole and Ray Aubut, editors of The New England Square Dance Caller, and Joe and Jean Hartkas, representing the North Shore Square and Round Dance Association, as he signs the Square Dance Week proclamation.

## Massachusetts

Representatives of the North Shore Square and Round Dance Association and of The New England Square Dance Caller magazine were present at the Massachusetts State House for a signing of a proclamation declaring September 19-25 as Square Dance Week. Governor Michael Dukakis expressed his interest in folk music and dancing and wished dancers continued success with the activity in the state and the country.

## Oklahoma

In July, 1958, a group of square dancers



founded the Oklahoma City Twirlers "for the sole purpose of joining together those dancers who would like something a little different to add to their enjoyment of the square dance activity." The General Information and Operation Policy sheet explained further, "The proposed program of obtaining outstanding touring and regional callers is done with the full knowledge that there are many fine callers within the area who are quite capable of calling a dance of this type." The club, with no local caller and little ceremony, was a daring innovation at the time. Membership was limited and guests closely regulated to guarantee the needed space for comfortable dancing. In the ensuing 25 years, nearly 70 touring callers have pleased about 500 member couples and a large number of guests. Frank Lane holds the record by having called for the club in each of 23 successive seasons, closely followed by the 22 seasons called by Marshall Flippo. Currently the club has a membership of 100 couples and holds one dance each month from September through June, usually on the fourth Wednesday. Bonus dances are added when the opportunity arises. Our 25th Anniversary Dance will feature Ken Bower and Gary Shoemake on June 6, 1984.

— Kathy Bearman

### Ontario

For the lakeside town of Southampton, 1983 was its 125th birthday. Our local square dance club, Lighthouse Squares, joined the celebration activities by hosting a first-ever-in-the-area, three-day square dance festival. What a thrilling experience! Three years of planning produced a spectacular event, July 15-17, that will be listed in the history of this quiet town as the best attraction ever. Representatives from over 100 Canadian and United States' clubs arrived to dance. Town folks fell in love with the beautifully costumed visitors and dancers loved the town. If you did not dance or join the hundreds of spectators who filled the Coliseum, you were heard apologizing. The official registration totaled 125 squares plus two couples. What a coincidence for the 125th Birthday! The members of the executive of Southampton's "Jamboree '83"

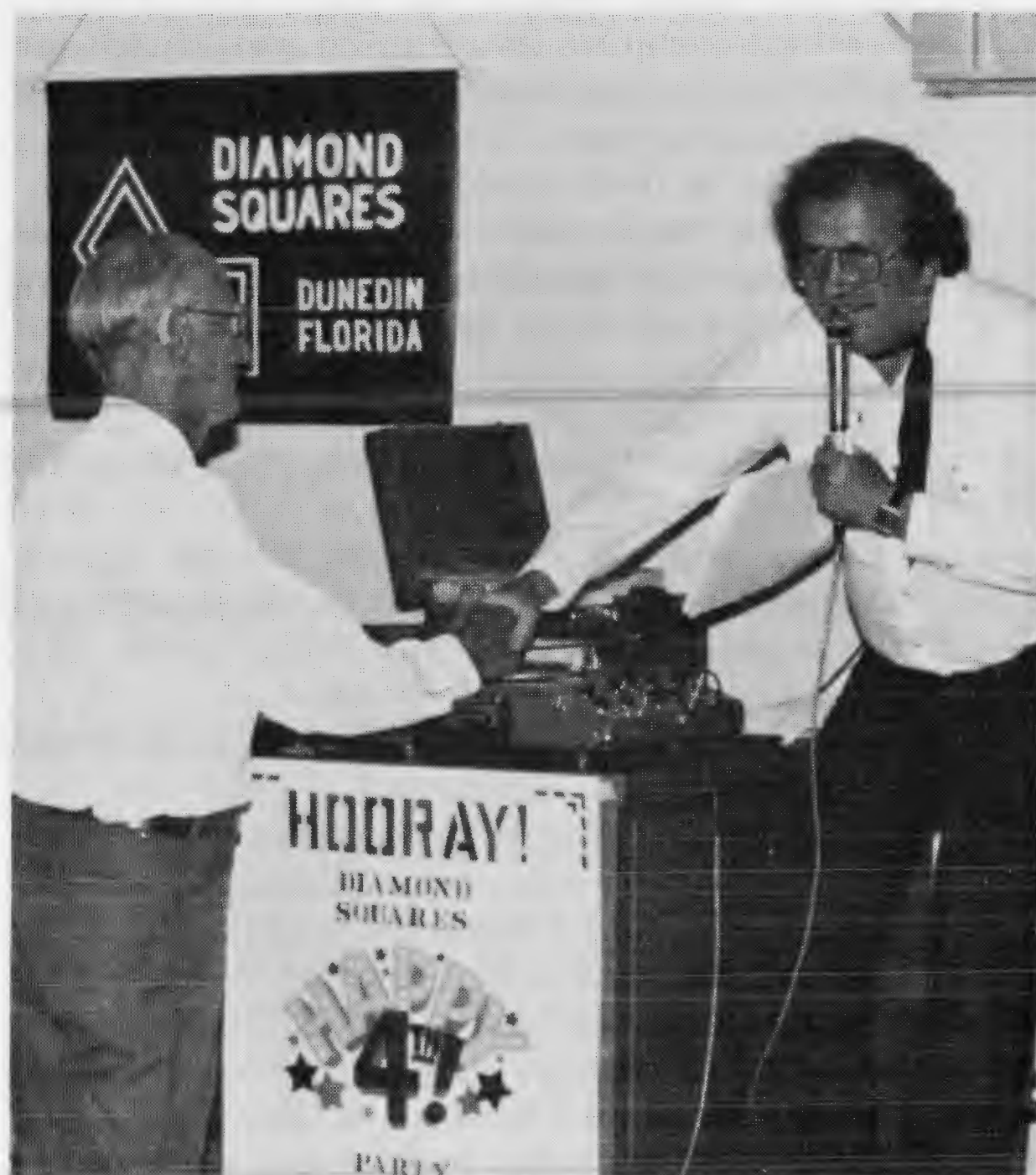
wish to thank each and every dancer who attended for making our event something special for us. — Lorne and Cecille Lockrey

### Hawaii

Called "The Best Little Hoedown in Hawaii," this three-day event was held in September at the YMCA Camp Sloggett in Kauai. At an elevation of 3,500 feet, this verdant, green paradise with its cool, invigorating air was just right for dancing. Dormitory-style lodging was offered and the meals carried delightful titles: Hearty Breakfast, Flexible Lunch, Hoedown Dinner — all on Saturday — and a Congenial Breakfast — on Sunday. This was the 2nd Annual Paradise Isles Convention. If you'd like to plan ahead for the third one in 1984, get in touch with the Paradise Promenaders, c/o Florence Rita, PO Box 130, Kekaha, Hawaii 96752. When you can enjoy the Hawaiian scenery, your favorite recreation and have a "Congenial Breakfast" — what more could anyone ask for?

### Florida

In June, the Diamond Squares and caller,



Chuck Kessler, caller for the Diamond Squares, congratulates Tom Grissom as he dances at his 94th birthday party in Florida.



Dancers and their families enjoyed the annual Overseas Dancers Reunion held in Florida in August.



Chuck Kessler, helped Tom Grissom celebrate his 94th birthday. Tom has been dancing for 19 years with his partner, Ava Walser, and both are honorary members of the Diamond Squares and dance free with them, seldom missing a Sunday night. In addition to dancing, Tom is a Life Master in Duplicate Bridge and plays three times a week. We feel that Tom is probably one of the oldest, active square dancers in the country.

— Chuck Kessler

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The Grand Holiday Square and Round Dance Weekend will be held December 2-4 at the Ponce de Leon Resort Lodge in St. Augustine. Dancing will be at Mainstream and Plus with some Advanced star tips. Red Bates and John Barrett will be handling the squares with Len and Winnie Taylor cueing the rounds. This weekend will be in conjunction with the Chamber of Commerce's Festival of Lights. Further information may be had by writing 507 Mentone St., St. Augustine 32084 or telephoning (904) 797-5612.

The Overseas Dancers held their 21st Reunion at the Lehigh Acres Resort, August 3-6. Over 120 dancers attended, representing 18 states, England, Germany, Libya and Saudi Arabia. The group's slogan, "Friendship is Square Dancing's Greatest Reward," was evident in all the activities as friends embraced and recalled the pleasures of their overseas' dancing experiences. The Hencerling Award was presented to those who have made five or more Reunions and the "Hands Across the

Seas" awards were presented to those attending from overseas. Steve and Fran Stephens were recognized as the only couple on hand for all 21 Reunions. Phyllis and Charlie Plimpton were given a standing ovation for the outstanding job they did in hosting this year's Reunion. The presidential reins were passed to Lee and Francena Bramell who will host next year's gathering in Mountain Home, Arkansas. Norm and Marge Topping were selected as Chairmen of the 25th Reunion which will be held in Denver, Colorado, the first week in August, 1987.

#### Australia

The Westgate Dancers, Geelong, Victoria, is now in its fourth year of existence and enjoys its caller, Frank Kennedy, and his charming wife, Joan. Mainstream and Plus dances are held every Friday evening and we usually have around 10 sets on the floor. Our age group ranges from 18 to a few folk in their mid-'60s. It's very pleasing to have the company of visitors from other clubs from time to time and certainly from folk traveling overseas. Our club also caters to those who wish to start out in square dancing by having beginners' nights on Tuesdays. A secondary branch of the club is the Westgate Dancers Social Club which plans outside activities, like a trip to the snow. The effort contributed by all committee people in our club is truly appreciated by everyone who attends our functions, but then, could this not be said of all square dance clubs throughout the world?

— Ray Knight



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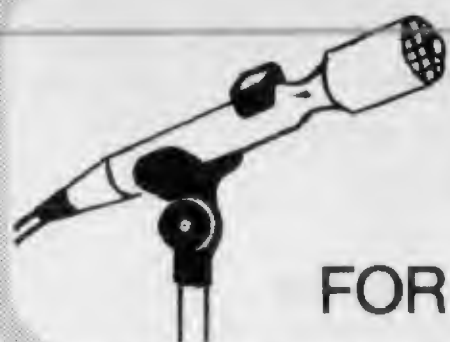
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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1983

## A LITTLE DIFFERENT

by Bill Peters, San Jose, California

**M**OST CALLERS WOULD NO DOUBT AGREE that it is quite common to find a significant number of squares breaking down if we call a spin the top without first preceding it with a call to swing thru. Some callers have even commented that they have discovered that it is possible to judge the dancing ability of a given floor by calling heads square thru and spin the top with the outside two. They say that by carefully observing the amount of dancer fallout, they are able to accurately evaluate the dancing competence of that particular group of dancers on that particular night.

The obvious reason for this is that many callers — for whatever reason — have been more or less limiting their dancers' exposure to spin the top to a single combination, i.e., swing thru, then spin the top and they have called that series only from normal (zero) ocean waves or facing couples. The result is that a large number of dancers are now accustomed to dancing spin the top in that way — and in that way only — and if a caller happens to call a spin the top in a slightly different choreographic environment, a certain amount of dancer breakdown is probably going to be inevitable and predictable.

If this situation applies to you and to your dancers, and if you would, therefore, also like to provide them with an interesting spin the top workshop experience, you may find the following drills to be of interest.

**One and three lead right**  
**Circle to a line of four**  
**Pass the ocean . . . spin the top**  
**Boys run . . . half tag the line**  
**Eight circulate . . . boys run**  
**Spin the top . . . swing thru . . . recycle**

**Pass thru . . . wheel and deal**  
**Centers square thru three quarters**  
**Allemande left**

**One and three square thru**  
**Sides rollaway . . . all spin the top**  
**Four girls spin the top**  
**Boys pass thru and face in**  
**Four girls swing thru**  
**Same girls turn thru**  
**Boys courtesy turn this girl**  
**All spin the top . . . girls circulate**  
**Boys run . . . bend the line**  
**Cross trail thru . . . allemande left**

**One and three square thru**  
**Touch one quarter . . . centers trade**  
**Spin the top . . . single hinge**  
**Eight circulate . . . boys run**  
**Centers pass thru . . . touch one quarter**  
**Scout back . . . centers trade**  
**Spin the top . . . single hinge**  
**Eight circulate . . . all partner trade**  
**Boys run**  
**Centers square thru three quarters**  
**Allemande left**

Here's a quickie get-out using a spin the top into a right and left grand:

From a Zero Line:  
**Right and left thru**  
**Pass the ocean . . . recycle . . . star thru**  
**Spin the top . . . right and left grand**

And if you want to be sure that your dancers really understand the rules for doing a spin the top, you'll also have to train them to be able to dance a spin the top from left-handed ocean waves. In such cases it is important for the dancers to realize that unlike a swing thru — which always starts with a right hand swing — the definition for spin the top requires the end dancers in *any* four dancer ocean wave to turn the adjacent center halfway by their inside hands and then, without stopping, the new centers swing three quarters by their inside



hands as the new ends all move up to reform the ocean wave (right hand waves remain right hand waves and left hand waves remain left handed). This means that there is no such thing as a *left* spin the top. It is proper, in other words, to simply call spin the top from either a right hand or a left hand ocean wave. It is, on the other hand, probably also a good idea — at least for the first few times you call a spin the top from a left hand ocean wave — to help the dancers a bit by warning them to be “ready with a left — spin the top.” Note the following routines:

**One and three lead right**  
**Circle to a line of four**  
**Right and left thru**  
**Dixie style to an ocean wave**  
**Spin the top . . . single hinge**  
**Girls run . . . star thru**  
**Cross trail thru . . . allemande left**

**One and three lead right**  
**Circle to a line of four**  
**Right and left thru**  
**Dixie style to an ocean wave**  
**Left swing thru . . . spin the top**  
**Boys run . . . half tag the line**  
**Eight circulate . . . boys run**  
**Allemande left**

All of which brings us to the main spotlight of our Workshop this month:

### **DOING IT LEFTY**

Every caller is aware that while the average Mainstream dancer today can generally be counted upon to accurately dance most of the Mainstream calls if they are called from standard (normal zero) formations, they can also, as a rule, be counted upon to exhibit a predictable amount of fallout if they are asked to dance some of the same moves in their left-handed versions. This no doubt is why many callers regularly schedule some left hand drills in their workshop programs and such callers may find the following routines to be helpful. They have been designed to provide the dancers with left hand variations for many of the Mainstream moves. We'll begin by getting the dancers used to a “lefty” atmosphere by first placing them into left-handed two-faced lines:

### **LEFT FACING TWO-FACED LINES**

**One and three square thru . . . swing thru**  
**Boys run . . . tag the line left**  
**Couples circulate . . . ferris wheel**  
**Double pass thru . . . peel off**  
**Pass thru . . . tag the line left**  
**Couples circulate . . . tag the line**  
**Cloverleaf . . . centers pass thru**  
**Swing thru . . . recycle . . . allemande left**

**One and three lead right**  
**Circle to a line of four**  
**Pass the ocean . . . boys run**  
**Couples circulate . . . boys cross run**  
**Couples circulate . . . boys run**  
**Boys trade . . . girls circulate**  
**Girls run . . . couples circulate**  
**Bend the line . . . slide thru**  
**Allemande left**

Next, we heighten the lefty mood by working a bit with the left handed ocean waves and, from that formation, we'll concentrate first on left swing thru — then on regular swing thrus (starting with a right hand) — and finally, on dancing a recycle from left handed waves:

### **LEFT SWING THRU**

**One and three lead right**  
**Circle to a line of four**  
**Right and left thru**  
**Dixie style to an ocean wave**  
**Left swing thru . . . boys circulate**  
**Girls trade . . . left swing thru**  
**Allemande left**

**One and three lead right**  
**Circle to a line of four**  
**Right and left thru**  
**Rollaway a half sashay . . . pass thru**  
**Boys run left . . . centers trade**  
**Left swing thru . . . girls run left**  
**Cross trail thru . . . allemande left**

**Four ladies chain**  
**One and three lead right**  
**Circle to a line of four . . . pass thru**  
**Girls run left . . . centers trade**  
**Left swing thru**  
**Centers only scoot back**  
**Same centers run . . . couples circulate**  
**Bend the line . . . star thru**  
**Centers pass thru . . . swing thru**  
**Boys run . . . bend the line**

### **SPECIAL WORKSHOP EDITORS**

**Bob Van Antwerp . . . . .Workshop Editor**  
**Joy Cramlet . . . . .Round Dances**



Right and left thru  
 Dixie style to an ocean wave  
 Boys only scoot back . . . girls circulate  
 Allemande left

### SWING THRU FROM LEFT HAND WAVES

One and three half square thru  
 Spin chain thru . . . boys run  
 Bend the line . . . right and left thru  
 Dixie style to an ocean wave  
 (Boys start with a right) . . . swing thru  
 Girls only scoot back . . . boys circulate  
 Boys run . . . couples circulate  
 Half tag the line right  
 Allemande left

### RECYCLE FROM LEFT HAND OCEAN WAVES

One and three lead right . . . veer left  
 Bend the line . . . right and left thru  
 Dixie style to an ocean wave  
 Boys trade . . . recycle . . . veer right  
 Couples circulate . . . bend the line  
 Pass thru . . . bend the line  
 Right and left thru  
 Dixie style to an ocean wave  
 Boys trade . . . recycle . . . swing thru  
 Turn thru . . . allemande left

### LEFT SQUARE THRU

Let us now explore a left square thru. There probably exists a normal tendency for all of us to subconsciously prefer — whenever the body mechanics in a particular series of calls allows us the option — to begin any square dance action with our right hands. Call a square thru and the dancers have no problem. They will, on the other hand, typically fumble a bit whenever we call a *left* square thru from facing couples — unless the caller sets it up so that the only hand the dancers have available is their left hand. Note the following routines:

One and three right and left thru  
 Then rollaway . . . slide thru  
 Right and left thru  
 Pass to the center  
 Centers square thru three quarters  
 All left square thru  
 Allemande left

One and three square thru  
 Left square thru the outside two  
 Three quarters round  
 Centers square thru three quarters  
 Outsides California twirl  
 All left square thru . . . allemande left  
 One and three cross trail thru  
 Separate . . . go round one  
 Squeeze in and line up four  
 Ends only do sa do  
 Same four . . . around outside track  
 Left square thru  
 Center four box the gnat  
 Square thru three quarters  
 Everybody . . . allemande left

As noted, the above drills have been designed to provide your dancers with a useful workshop experience, but this should not, on the other hand, be interpreted to mean that there is a *requirement* for all Mainstream dancers to be able to dance every move in the program in all of their possible left hand variations. Lefty choreography can provide the dancers with a different degree and dimension of choreographic complexity — but this does not necessarily mean that it is, therefore, fun for everyone. Every caller needs to carefully evaluate the needs and the desires of his or her dancers in terms of the kinds of choreography they enjoy and must then do everything possible to keep the dancers entertained. There can be no question, on the other hand, that every caller will always be able to find an occasion to use a certain amount of left hand choreography. The routines below are good examples of this kind of material. The first two use only Mainstream calls and the second two are intended for use at a Plus program dance or workshop:

One and three slide thru  
 Square thru three quarters  
 Left square thru three quarters  
 Centers turn thru . . . centers in  
 Cast off three quarters . . . swing thru  
 Boys run . . . tag the line right  
 Boys run . . . left swing thru  
 (With a left hand) single hinge  
 Eight circulate . . . boys run left  
 Partner trade . . . swing thru . . . girls trade  
 Recycle . . . veer left . . . bend the line  
 Pass thru . . . wheel and deal  
 Centers star thru . . . back away  
 Others lead right . . . allemande left  
 Allemande left . . . go forward two



With the second girl . . . left turn thru  
 Go to the corner and turn thru  
 Go forward two  
 With the second girl . . . turn thru  
 Go to the corner . . . allemande left  
 Promenade the next girl  
 (all with opposite . . . boys in sequence)  
 One and three wheel around  
 Right and left thru  
 Dixie style to an ocean wave  
 Boys cross run . . . girls trade  
 Boys circulate . . . recycle . . . veer left  
 Ferris wheel . . . centers turn thru  
 Left turn thru the outside two  
 Centers turn thru . . . centers in  
 Cast off three quarters . . . pass thru  
 Wheel and deal . . . zoom  
 Four girls swing thru  
 Same girls turn thru  
 Boys courtesy turn your girl  
 Dixie style to an ocean wave  
 Left swing thru . . . left spin chain thru  
 Girls circulate double . . . allemande left

### LEFTY DIAMONDS

One and three square thru  
 Swing thru . . . boys run  
 Tag the line left . . . boys hinge  
 Diamond circulate  
 Four girls left swing thru  
 Diamond circulate  
 Four boys left swing thru  
 Diamond circulate . . . flip the diamond  
 Recycle . . . allemande left

### LEFT CHASE

One and three right and left thru  
 Cross trail thru . . . separate around one  
 Squeeze in . . . line up four . . . pass thru  
 Left chase . . . centers trade  
 Centers run . . . bend the line . . . star thru  
 Centers pass thru . . . swing thru  
 Boys run . . . tag the line in  
 Pass thru . . . tag the line in  
 Pass thru . . . chase left  
 Left allemande

Additional lefty possibilities in the Plus program might include such variations as a left relay the deucey, a left spin chain the gears, or a coordinate from left hand columns. It is, however, important to remember that these lefty versions are, for all intents and purposes, totally new moves as far as the dancers are concerned and they should be treated that way in your workshops.

Good luck!

*It is our policy, as space allows, to print the dance cues of all rounds that currently are appearing on square/round dance records. This is not an endorsement. It is in the form of a review to allow you the opportunity to evaluate the choreography for yourself.*

## ROUND DANCES

### MY KITTY KAT — Grenn 17038

**Choreographers:** Stan and Ethel Bieda

**Comment:** This two-step is not difficult and the music is adequate. Cues on one side of record.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

#### PART A

1-4 Face to Face Two-Step; Bk to Bk Two-Step; Side, XIB, Side, XIB; Side, XIB, Side, XIB;

5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Side, XIF, Side, XIF; Side Point, —, Step, Step;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A;

#### PART B

1-4 Side, —, Reach Thru to OPEN face LOD, —; Run Fwd, 2, 3, Kick; Bk, Close, Fwd, Lock; Fwd, Lock, Fwd, —;

5-8 Circle Away Two-Step; Away Two-Step; Together Strut Fwd Toe, Heel, Toe, Heel; Toe, Heel, Toe, Heel end BUTTERFLY;

9-12 Repeat action meas 1-4 Part C;

13-16 Repeat action meas 5-8 Part C;

SEQUENCE: A — B — A — B plus Ending.

Ending:

1 BUTTERFLY Side, Close, Chug, —.

### TENNESSEE TWO-STEP — Grenn 17037

**Choreographers:** Dave and Jeanne Trowell

**Comment:** An easy-fun-to-do two-step with good peppy music. Cues on one side of record.

#### INTRODUCTION

1-4 OPEN facing LOD Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;

#### PART A

1-4 Heel, —, Toe, —; Side Two-Step; Heel, —, Toe, —; Side Two-Step;

5-8 Two-Step Face to Face; Bk to Bk; Face to Face; Bk to Bk end BUTTERFLY;

9-12 Side Two-Step; Apart Two-Step; Together Two-Step; Apart Two-Step end facing RLOD in LEFT-OPEN;



13-16 **Walk, —, 2, —; 3, —, Turn in BUTTERFLY, —; Apart Two-Step; Together Two-Step.**

#### PART B

1-4 **OPEN facing LOD Walk Fwd, —, 2, —; 3, —, Swing, —; Bk Up, —, 2, —; 3, —, Touch M face WALL, —;**  
 5-8 **(Roll twd WALL) Bk Away, —, 2, —; 3, —, Touch, —; (Roll in twd partner) Together, —, 2, —; 3, —, Touch to BUTTERFLY, —;**  
 9-12 **Walk twd LOD, —, 2, —; Turn In face RLOD, —, Point, —; Walk twd RLOD, —, 2, —; Turn In face LOD in SEMI-CLOSED, —, Point, —;**  
 13-16 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;**

SEQUENCE: A — B — A — B — A except on meas 16 Step Apart and Point.

### JAZZING AROUND — Sun Ra 0004

**Choreographers:** Tom and Kay Pell

**Comment:** A novelty routine with equally novel music. There are cues on one side of record.

#### INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Side Swivel, —, Close, —; Side Swivel, —, Close end OPEN facing LOD, —;**

#### PART A

1-4 **Fwd Scoot, 2, 3, 4; Walk Fwd, —, 2, —; Fwd Scoot, 2, 3, 4; Walk Fwd, —, 2, —;**  
 5-8 **Circle Away, 2, 3, 4; Fwd, —, 2 BANJO M face WALL, —; Banjo Wheel Two-Step; Banjo Wheel Two-Step end CLOSED M face WALL;**  
 9-12 **Side, Close, XIF to SIDECAR, —; side, Close, XIF to BANJO, —; Twisty Vine, —, 2, —; 3, —, 4 end facing LOD, —;**  
 13-16 Repeat action meas 9-12 Part A:

#### PART B

1-4 **Change Sides Two-Step; Walk Fwd, —, 2, —; Change Sides Two-Step; Walk Fwd, —, 1/4 R Turn M Face WALL in CLOSED, —;**  
 5-8 **Side, Close, XIF to SIDECAR, —; Recov, Face, Fwd to BANJO M face LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd;**  
 9-12 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to CLOSED M face WALL, —; Slow Vine, —, 2, —; 3, —, 4 end SEMI-CLOSED face LOD, —;**  
 13-16 **Lunge Fwd, —, Twist face RLOD in REV SEMI-CLOSED, Point; XIB, Face, Fwd twd LOD end SEMI-CLOSED, —; Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2 end OPEN, —;**

SEQUENCE: A — B — A — B — A end IN BANJO and stamp floor on last step of twist.

*Reviews of these spotlighted singing calls will be found in On the Record, starting on page 100.*

## SINGING CALLS

### AFTER THE LOVIN'

By Jerry Schatzer, Los Angeles, California  
**Record:** Hi-Hat #5059, Flip Instrumental with Jerry Schatzer

OPENER, MIDDLE BREAK, ENDING

**Four ladies chain  
 You'll go three quarters round  
 Rollaway and circle to the left  
 And I hope you can hear  
 What the words and music have to say  
 Left allemande and weave  
 You're all I've wanted and  
 All that I've hoped for  
 Swing me and I'll promenade with you  
 After the lovin'  
 I'm still in love with you**

FIGURE

**Heads promenade travel halfway around  
 Side pair do the right and left thru  
 Sides square thru and  
 Dance 'em all the way around to  
 Corner girl spin chain thru  
 Girls circulate two times you go  
 Turn thru swing the corner promenade  
 After the lovin'  
 I'm still in love with you**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### YOU WERE ALWAYS ON MY MIND

By Jerry Haag, Pharr, Texas  
**Record:** Chaparral #209, Flip Instrumental with Jerry Haag

OPENER, ENDING

**Sides face grand square  
 Maybe I didn't love you  
 Quite as often as I could have  
 And maybe I didn't treat you  
 Quite as good as I should have  
 Little things we should have said and done  
 We just never took the time  
 But you were always on my mind  
 You were always on my mind**  
 MIDDLE BREAK:  
**Hey now those four ladies chain  
 Then rollaway and circle left  
 Hey rollaway and now you circle  
 Left allemande and weave the ring  
 Little things we should have said and done  
 Do sa do and promenade her  
 But you were always on my mind  
 You were always on my mind**



#### FIGURE

**Heads you promenade halfway now  
Right and left thru and take 'em home  
Square thru and count all four now  
Then make a right hand star and go  
Heads star left in the middle turn it  
All the way around go  
Swing your corner promenade her  
And you were always on my mind  
You were always on my mind**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### LITTLE RED WAGON

By: Joe Porritt, Louisville, Kentucky

**Record: Jo Pat #215**, Flip Instrumental with Joe Porritt

OPENER, MIDDLE BREAK, ENDING

**Circle left**

**Won't you ride in my little red wagon?  
Walk around the corner girl see saw your own  
Men star right pull that wagon  
With the corner allemande left and  
Weave the ring hold tight  
When we come to the hillside  
Swing that girl and promenade  
Won't you ride in my little red wagon?  
For you are my sweetheart to be**

#### FIGURE:

**Heads promenade you go halfway  
Come down the middle and  
Do the right and left thru  
Flutterwheel full around  
Sweep one quarter more pass thru and  
Do a right and left thru  
Square thru three quarters round and  
You go left allemande come back  
Swing that girl and promenade  
Won't you ride in my little red wagon?  
For you are my sweetheart to be**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### CRAWDAD SONG

By Whitey Aamot, Harlingen, Texas

**Record: Sun Ra #1019**, Flip Instrumental, with Whitey Aamot

OPENER, MIDDLE BREAK, ENDING

**Four ladies promenade the ring  
Get on back give your man a swing  
Join hands circle left around I sing  
Left allemande your corner  
Weave the ring you get a line  
And I'll get a pole honey  
Swing your girl around and  
Promenade with your babe you get a line  
And I'll get a pole and  
We'll go fishing in the crawdad hole  
Honey O baby mine**

#### FIGURE:

**Heads square thru four hands around you go  
Around that corner do sa do  
Swing thru two by two  
Spin the top and then boys move up  
Do the right and left thru  
Flutterwheel go full around  
Sweep a quarter more  
Swing corner girl and promenade her  
You get a line and  
I'll get a pole  
We'll go fishing in the crawdad hole  
Honey O baby mine**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### 1984 Premium Album Tracks

We're delighted this month, as noted earlier in this issue, to present four outstanding Premium records for the coming year. Unlike our custom of using eight different callers on each LP, for the 1984 editions we've invited four fine callers to each handle one of the four programs and record the entire album under studio conditions with "live" dancers. For those who would like to closely examine the calls used, we'll be printing one track from each record every month until all have been featured. Here is Track One, edited down some, from each of the four albums.

#### The BASIC Program

Bob Van Antwerp

*Stateline, Nevada*

Track 1

**Circle to the left . . . allemande left  
To an allemande thar . . . shoot the star  
Go forward two . . . make an allemande thar  
Boys back up in a right hand star  
Shoot the star . . . here comes your partner  
Do sa do . . . turn to the corner  
Allemande left . . . come back  
Swing your little girl . . . promenade  
Promenade back home**

**Heads square thru four hands around  
With the outside two square thru four hands  
You're facing out . . . bend the line  
Square thru four hands around  
Trade by . . . half square thru  
You're facing out . . . bend the line  
Star thru . . . dive thru . . . pass thru  
Split that two . . . go around one  
Come down the middle . . . star thru  
Pass thru . . . do sa do . . . make an ocean wave  
Swing thru . . . boys run around the girls**



Boys circulate . . . couples circulate  
 Do a ferris wheel  
 In the middle square thru three quarters  
 With the outside two star thru  
 Right and left thru . . . cross trail  
 Find the corner . . . left allemande  
 Right and left grand . . . promenade

One and three ladies chain  
 Same two up to the middle and back  
 Do sa do . . . make an ocean wave  
 Swing thru  
 Pass thru . . . U turn back  
 Square thru four hands  
 Walk out to the outside two . . . swing thru  
 Everybody pass thru . . . U turn back  
 Do a right and left thru . . . dive thru  
 Centers swing thru . . . pass thru  
 U turn back . . . pass thru . . . star thru  
 Right and left thru . . . cross trail  
 Left allemande . . . do sa do  
 Boys star by the left . . . go once around  
 Meet a little girl . . . turn her by the right  
 Go to the corner . . . left allemande  
 Promenade

Two and four face your partners  
 Grand square . . . reverse  
 Bow to your partners

### **The MAINSTREAM Program**

Marshall Flippo

*Abilene, Texas*

#### **Track 1**

Circle left . . . walk all around the left hand lady  
 See Saw that pretty little doll  
 Left allemande . . . grand old right and left  
 Promenade eight . . . don't slow down  
 One and three wheel around  
 Right and left thru  
 Pass thru . . . wheel and deal  
 Double pass thru  
 Put centers in . . . cast off three quarters  
 Pass thru . . . wheel and deal  
 Double pass thru  
 Centers in . . . cast off three quarters  
 Pass thru . . . wheel and deal  
 Double pass thru  
 Cloverleaf . . . double pass thru . . . cloverleaf  
 Center four do a U turn back  
 Right and left grand . . . promenade

Heads square thru four hands  
 Do sa do outside two  
 Curlique . . . cast off three quarters  
 Fan the top . . . end boys trade  
 Center boys trade

Girls trade . . . boys cross fold  
 Touch a quarter . . . circulate once  
 Boys turn back . . . star thru . . . boys fold  
 Touch one quarter . . . boys trade . . . boys fold  
 Girls turn back . . . star thru . . . pass thru  
 Wheel and deal . . . centers pass thru  
 Swing thru . . . boys run around the girls  
 Bend the line . . . pass the ocean . . . girls trade  
 Recycle . . . right and left thru . . . swing thru  
 Boys run around the girls . . . tag the line  
 Turn right . . . ferris wheel  
 Centers pass thru  
 Go right and left grand  
 Promenade back home  
 Two and four up to the middle and back  
 Star thru . . . pass thru . . . swing thru  
 Boys run around the girls . . . tag the line  
 Face right . . . couples circulate  
 Bend the line  
 Do sa do . . . make a long ocean wave  
 End girls trade . . . center girls trade  
 Boys trade . . . girls cross fold . . . star thru  
 California twirl . . . right and left thru  
 Veer to left . . . couples circulate  
 Couples hinge . . . long line of eight  
 End boys trade . . . center boys trade  
 Girls trade . . . boys cross fold  
 Girls turn back  
 Star thru . . . pass thru . . . trade by  
 Touch one quarter . . . Walk and dodge  
 Partner trade . . . right and left thru  
 Star thru . . . veer to the left  
 Couples circulate . . . wheel and deal  
 Right and left thru . . . pass thru . . . trade by  
 Left allemande

### **The PLUS Program**

Mike Seastrom

*Northridge, California*

#### **Track 1**

Heads pass the ocean . . . ping pong circulate  
 Extend the tag . . . ladies trade  
 Swing thru . . . boys run to the right  
 Ferris wheel just like this  
 Everybody do a double pass thru . . . track II  
 Spin chain the gears . . . right half  
 Left three quarters . . . center boys trade  
 Girls turn back . . . turn your stars  
 Girls run around the boys . . . bend the line  
 Box the gnat . . . right and left thru  
 Flutterwheel . . . slide thru  
 Square thru three quarters round . . . trade by  
 Left allemande . . . swing your partner

Side pair lead to the right . . . circle up four  
 Side men break . . . make two lines  
 Touch a quarter . . . coordinate



Couples circulate one time . . . girls hinge  
 Diamond circulate . . . flip the diamond  
 All boys circulate one time . . . ladies trade  
 Swing thru . . . girls fold . . . peel the top  
 Right and left thru . . . load the boat  
 Touch a quarter . . . scoot back  
 Boys run around the girls  
 Boys reverse that flutterwheel  
 Pick up partner . . . promenade

Head two couples square thru four hands  
 Touch one quarter . . . split circulate one time  
 Boys fold . . . girls pass thru . . . star thru  
 Couples circulate one time . . . bend the line  
 Right and left thru . . . girls lead Dixie style  
 Make an ocean wave . . . trade the wave  
 Swing thru . . . girls circulate . . . boys trade  
 Spin the top . . . right and left thru  
 Pass thru . . . wheel and deal . . . centers zoom  
 New centers pass the ocean  
 Same center ladies trade . . . centers extend  
 Partner trade . . . same centers pass thru  
 Partner trade . . . heads pass the ocean there  
 Boys extend to the next girl  
 Everybody recycle now . . . centers pass thru

Star thru . . . pass thru . . . chase right  
 Hinge a quarter . . . fan the top  
 Right and left thru . . . touch one quarter  
 Triple scoot . . . single file circulate  
 Girls run around the boys  
 Both hands single circle to an ocean wave  
 Girls trade . . . swing thru  
 Boys run around the girls  
 Couples circulate . . . couples hinge  
 Triple trade . . . couples hinge . . . ferris wheel  
 Centers pass thru . . . star thru . . . pass thru  
 Tag the line all the way . . . face in  
 Turn and left thru . . . girls lead flutterwheel  
 Slide thru . . . left allemande  
 Right and left grand . . . meet your partner  
 Swing your partner . . . square your sets

### **The ADVANCED ONE Program**

Bronc Wise

*Long Beach, California*

Track 1

Circle eight . . . allemande left  
 All eight spin the top . . . turn right  
 Girls star  
 Boys move around three quarters  
 Turn by the right . . . boys star . . . move three  
 Half the top . . . turn right . . . girls star  
 Move two . . . three quarter top . . . turn right  
 Boys star . . . move three  
 Right and left grand  
 Meet girl . . . promenade home

Heads square chain thru  
 The others roll the girl a half sashay  
 Swing thru . . . boys run around the girls  
 Load the boat . . . swing thru . . . acey deucey  
 Boys run around the girls . . . bend the line  
 Pass the ocean once . . . acey deucey  
 Recycle . . . veer to the left  
 Crossover circulate . . . turn and deal  
 Pass in . . . pass thru . . . wheel and deal  
 Centers pass thru . . . pass in . . . pass thru  
 Grab hands . . . explode the line  
 Check a new line . . . explode this line  
 Partner trade . . . pass the ocean  
 Swing thru  
 Boy run around that girl . . . bend the line  
 Right and left thru . . . pass the ocean  
 Scoot back . . . go right and left grand  
 Promenade home

Side pair wheel thru  
 Circle up four . . . break out . . . make two lines  
 Pass the ocean . . . recycle . . . veer to the left  
 Ladies quarter thru . . . and centers trade  
 Diamond circulate . . . cut the diamond  
 Ferris wheel . . . spread . . . pass thru  
 Turn and deal . . . girls square thru three  
 Meet a boy . . . star thru . . . check new line  
 Cast a shadow . . . acey deucey  
 Boy run around the girl . . . bend the line  
 Pass thru . . . chase right . . . acey deucey  
 Follow your neighbor . . . spread . . . lock it  
 Right and left thru . . . pass thru  
 Wheel and deal . . . spread  
 Touch one quarter  
 Transfer the column . . . three quarter thru  
 Boy run around that girl  
 Crossover circulate  
 Boys walk and dodge  
 Everybody step and slide  
 Girls only walk and dodge . . . boys right roll  
 You've got an ocean wave . . . scoot back boys  
 Girls ready with the right  
 Follow you neighbor and spread  
 Boys trade  
 Boys run around the girls . . . bend the line  
 Pass thru . . . wheel and deal  
 In the middle make an ocean wave  
 Everybody do a chain reaction  
 Walk in . . . right and left grand  
 Promenade home . . . bow to the partner

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### **This is Just the Beginning**

There'll be more on the four 1984 Premium records next month, as we take a look at the calls on Track II of each of these quality albums. For further information concerning Premium records, see page 23.

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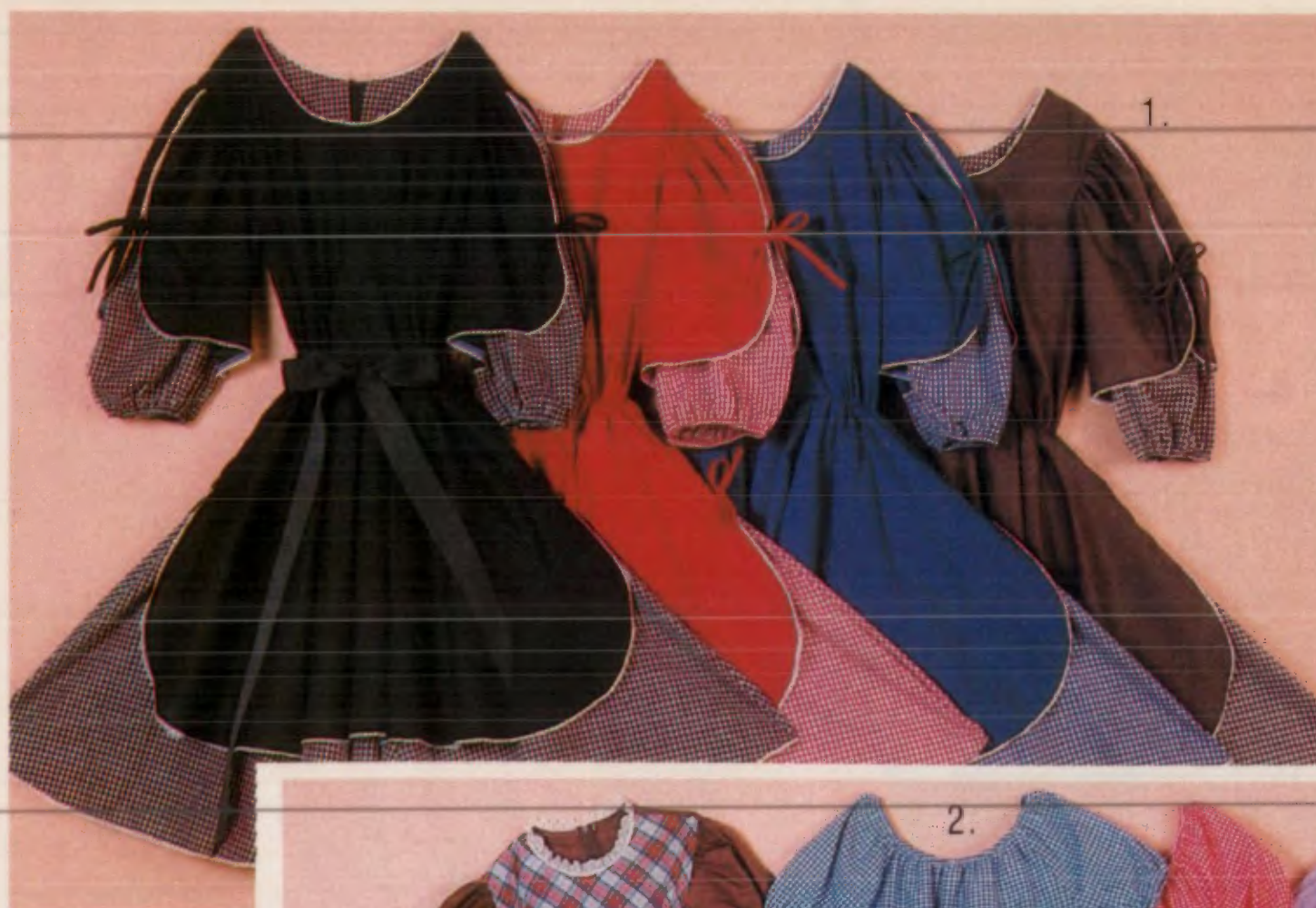
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## Dress Color and Descriptions from Front Cover



**1. High Fashion and Country Charm.** 1/8" gingham checked skirt is topped with a solid apron in front and back and tied on each side. Three-quarter length sleeves are doubled. Grosgrain ribbon sash. Machine wash & dry. **Colors:** (02)Black,(05)Red,(06)Navy,(07)Brown,(14)Wine. #A1 Sizes: 6-18, \$49.99

### Coordinating Color Suggestions

**Black- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2, #EY1. **Men's pants:** #N1.  
**Brown- Petticoats:** #M1, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #EY1. **Men's pants:** #N1.  
**Wine- Petticoats:** #M1. **Men's pants:** #N1.

**2. Check Mates.** Eight-gored skirt with pockets, has scalloped ruffles of 1/8" gingham to match the peasant-styled blouse. A popular combination! Men's gingham scarf tie included. Machine wash & dry. **Colors:** (05)Red,(06)Navy,(07)Brown. #A2 Sizes: P,S,M,L, \$42.00 set.

### Coordinating Color Suggestions

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2, #EY1. **Men's pants:** #N1.  
**Brown- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #EY1. **Men's pants:** #N1.

**3. Ruffle Upon Ruffle for Fancy Dressing.** 3-tiered, ruffled skirt of "Shadow Check" fabric. Solid bodice with scooped neckline and short puffed sleeves. Grosgrain ribbon sash. Machine wash & dry. **Colors:** (16)Lavender,(19)Royal Blue. #A3 Sizes: 6-16, \$49.99

### Coordinating Color Suggestions

**Lavender- Petticoats:** #M1, #M3. **Men's shirts:** #RM1.  
**Royal Blue- Petticoats:** #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.

**4.Plaid Pleaser.** Solid dress has contrasting plaid front with princess-style seaming. Round neckline and short puffed sleeves. 8-gored skirt has scalloped plaid border. Belted. Machine wash & dry. **Colors:** (20)Kelly Green,(07)Brown. #A4 Sizes: 6-20, \$44.00

### Coordinating Color Suggestions

**B.**

**Kelly Green- Petticoats:** #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.  
**Brown- Petticoats:** #M1, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.





## FOR THE LADIES

**1. Daintiness From Dot-To-Dot.** Dress of duco dot fabric (white dot on colors) with white embroidered yoke and lace eyelet trim at shoulder, sleeve, and at tucks on hem. Sash ties in the back. Machine wash & dry. **Colors:** (05) Red, (06) Navy, (17) Lt. Blue. **#C1 Sizes:** 4-20, \$46.00.

### Coordinating Color Suggestions

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Lt. Blue- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #HC1. **Men's pants:** #N1.

**2. Tucked Deluxe!** White tucked yoke front with solid puffed sleeves and ruffled skirt. Flower trim at neck. Cumberbund belt. Machine wash & dry. **Colors:** (11) Candy Pink, (19) Royal Blue, (20) Kelly Green. **#C2 Sizes:** 4-20, \$38.00.

### Coordinating Color Suggestions

**Candy Pink- Petticoats:** #M3. **Men's shirts:** #RM1  
**Royal Blue- Petticoats:** #M1 **Men's shirts:** #RM1 **Men's pants:** #N1  
**Kelly Green- Petticoats:** #M1 **Men's shirts:** #RM1 **Men's pants:** #N1.

**3. Charming Chambray.** Solid chambray dress with striped chambray bottom ruffle. White eyelet yoke and short puffed sleeves. Eyelet trim at sleeves and ruffle. Cumberbund belt. Machine wash & dry. **Colors:** (06) Navy. **#C3 Sizes:** 4-20, \$44.00

### Coordinating Color Suggestions:

**Navy- Men's shirts:** #EY2 (Chambray)

C.





## SASSY!!

**1. The Lady Loves Lace!** This special dress is accented with yards and yards of luxurious lace on sleeves, neckline, and skirt. Solid tie belt. Machine wash & dry. **Colors:** (05)Red, (07)Brown. **#D1 Sizes:** 6-20, \$42.00

### *Coordinating Color Suggestions*

*Red/Red Lace- Petticoats: #M1, #M2, #M3, #M4. Men's shirts: #DJ1. Men's pants: #N1*

*Brown/Natural Lace- Petticoats: #M1, #M3, #M4 (Brown) #M1, #M4 (Natural) Men's shirts: #DJ1 (Brown) #RM1, #HC1 (Natural) Men's pants: #N1*

**2. Simply Stated.** Embroidered rose lace trimming sets off the "sweetheart" neckline, short puffed sleeves, and ruffled skirt. Solid tie belt. Machine wash & dry. **Colors:** (15)Violet, (20)Kelly Green. **#D2 Sizes:** 6-20, \$48.00

### *Coordinating Color Suggestions*

*Violet- Petticoats: #M1, #M3 (Lavender) Men's shirts: #RM1*

*Kelly Green- Petticoats: #M1. Men's shirts: #RM1. Men's pants: #N1.*

**3. Candy Striped.** Dress of pin-striped fabric is accented at hem and yoke with wide eyelet and bias banding. Rounded neckline, short puffed sleeves, and 3-tiered skirt. Striped scarf tie included. Machine wash & dry. **Colors:** (03)Gold, (13)Berry. **#D3 Sizes:** 6-20, \$50.00

### *Coordinating Color Suggestions*

*Gold- Men's shirts: #RM1.*

*Berry- Petticoats: #M1 (Wine). Men's pants: #N1 (Wine).*

**D.**





**1. Bands of Color** are "tucked" into the bodice of this smart looking dress. Squared neckline and tulip sleeves. Trimmed with white rickrack. Belted. Machine wash & dry. **Colors:** (06)Navy,(20)Kelly Green. **#E1 Sizes:** 6-20, \$45.00

*Coordinating Color Suggestions*

**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Kelly Green- Petticoats:** #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.

**2. Dance Vogue.** This special dress has dramatic one-shoulder styling. Solid with one shoulder and short puffed sleeve. Opposite shoulder and sleeve of white pin-dot fabric. Double ruffle of wide lace and fabric across bodice and at hem. Grosgrain ribbon sash. Machine wash & dry. **Colors:** (02)Black,(05)Red. **#E2 Sizes:** 6-20, \$45.00

*Coordinating Color Suggestions*

**Black- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Red- Petticoats:** #M1,#M2,#M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

**3. Swing Your Partner.** Solid and Matching 1/8" gingham-checked fabric is used to create this western look. Shirt style collar, yoke detail in front and back, short puffed sleeves, and pockets. Trimmed with white rick-rack. Belted. Machine wash & dry. **Colors:** (05)Red,(06)Navy. **#E3 Sizes:** 6-20, \$45.00.

*Coordinating Color Suggestions*

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid and gingham shirts:** #DJ1, #DJ2. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2, #EY1. **Men's pants:** #N1.





**1. Comfortable elasticized waist** dress has square neckline and short puffed sleeves. Trimm-  
ed in lots of wide colored lace at neck, sleeves and 3-tiered skirt. Machine wash & dry. **Col-  
ors:** (05)Red,(02)Black,(06)Navy,(07)Brown,(10)Pink,(17)Lt. Blue,(25)Yellow. **#F1 Sizes:** 6-20,  
\$35.00

**Coordinating Color Suggestions**

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Black- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Brown/Natural lace- Petticoats:** #M1, #M3, #M4 (Brown); #M1, #M4 (Natural). **Men's shirts:** #DJ1 (Brown); #RM1, #HC1  
(Natural). **Men's pants:** #N1.  
**Pink- Petticoats:** #M1.  
**Lt. Blue- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #HC1. **Men's pants:** #N1.  
**Yellow- Petticoats:** #M1, #M3, #M3

**2. A Square Dress for a Square Dancer!** Calico skirt has four-pointed patchwork print over-  
skirt. Patchwork bodice has square neckline and flared sleeves. Patchwork scarf tie includ-  
ed. Machine wash & dry. **Colors:** (06)Navy,(31)Rust. **#F2 Sizes:** 6-20, \$44.00

**Coordinating Color Suggestions**

**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Rust- Petticoats:** #M1, #M4 (Natural). **Men's shirts:** #RM1, #HC1 (Natural).

**3. Basic Dress** with elastic waist and gathered neckline. Trimm-  
ed in narrow white lace at neck, sleeves and hemline. Machine wash & dry. **Colors:** (05)Red,(06)Navy,(07)Brown,(12)Hot  
Pink,(14)Wine,(16)Lavender,(17)Lt. Blue,(27)Peach,(28)Orange. **#F3 Sizes:** 6-20, \$35.00.

**Coordinating Color Suggestions**

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Brown- Petticoats:** #M1, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Hot Pink- Scarf tie & towel to match.**  
**Wine- Petticoats:** #M1. **Men's pants:** #N1.  
**Lavender- Petticoats:** #M1, #M3. **Men's shirts:** #RM1.  
**Lt. Blue- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #HC1. **Men's pants:** #N1.  
**Peach- Petticoats:** #M1. **Men's shirts:** #RM1.  
**Orange- Petticoats:** #M3. **Men's shirts:** #RM1.





**1. A 1/4" gingham-checked jumper** with bib front and criss-cross straps. Machine wash & dry. (Blouse not included). **Colors:** (02)Black,(05)Red,(06)Navy,(07)Brown. **#G1 Sizes:** 6-18, \$24.00

**Coordinating Color Suggestions**

**Black- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2, #EY1. **Men's pants:** #N1.  
**Brown- Petticoats:** #M1, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #EY1. **Men's pants:** #N1.

**2. An attractive pinafore jumper** trimmed with white lace, even on the hemline! Machine wash & dry. (Blouse not included). **Colors:** (05)Red,(06)Navy,(07)Brown,(14)Wine,(33)Purple. **#G2 Sizes:** 6-18 \$35.00

**Coordinating Color Suggestions**

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Brown- Petticoats:** #M1, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Wine- Petticoats:** #M1. **Men's pants:** #N1.  
**Purple- Scarf tie & towel to match.**

**3. A dressy jumper with laced bodice.** Trimmed in white braid. Machine wash & dry. (Blouse not included). **Colors:** (05)Red, (06)Navy, (07)Brown, (33)Apple Green, (26)Sun Gold **#G3 Sizes:** 6-18, \$40.00

**Coordinating Color Suggestions**

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Brown- Petticoats:** #M1, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Purple- Scarf tie & towel to match.**  
**Apple Green- Scarf tie & towel to match.**  
**Sun Gold- Scarf tie & towel to match.**





**1. Beautiful blouse** with quilted yoke edged in seed pearls and lace. Pearl button front and tulip sleeves. Matches #H2 skirt. Machine wash & dry. **Colors:** (05)Red, (06)Navy, (02)Black, (20)Kelly Green, (01)White. #H1 **Sizes:**P, S, M, L, XL. \$20.00.

**2. Featherweight quilted** full circle skirt. Side slit pockets. Shown with #H1 blouse. Machine wash & dry. **Colors:** (05)Red, (06)Navy, (02)Black, (20)Kelly Green. #H2 **Sizes:** P/19'', S/20'', M/21'', L/22'', XL/23''. \$30.00

#### Coordinating Color Suggestions

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Black- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Kelly Green- Petticoats:** #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.

**3. Pastel Perfect.** A beautiful two-piece dress made with small print floral skirt (color on color) and matching peasant blouse. Both pieces trimmed in lace. Men's floral scarf tie included. Machine wash & dry. **Colors:** (10)Pink, (16)Lavender, (17)Lt.Blue, (25)Yellow. #H3 **Sizes:** P,S,M,L \$40.00

#### Coordinating Color Suggestions

**Pink- Petticoats:** #M1, #M3. **Men's towel to match.**  
**Lavender- Petticoats:** #M1, #M3. **Men's shirts:** #RM1.  
**Lt. Blue- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #HC1. **Men's pants:** #N1.  
**Yellow- Petticoats:** #M1, #M3, #M4. **Men's towel to match.**

**4. Elegant blouse** with lace and satin ribbon trim. May be worn with #H5 skirt as shown or as a separate blouse. Machine wash & dry. **Colors:** (05)Red, (06)Navy, (02)Black, (14)Wine, (19)Royal Blue, (01)White, (09)Natural. #H4 **Sizes:** P, S, M, L, XL, \$18.00.

**5. Three tiered skirt** has fine lace inserted at each tier. Makes a beautiful set as shown with #H4 blouse. Machine wash & dry. **Colors:** (05)Red, (06)Navy, (02)Black, (14)Wine, (19)Royal Blue. #H5 **Sizes:** P/19'', S/20'', M/21'', L/22'', XL/23'' \$34.00

#### Coordinating Color Suggestions

**Red- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Navy- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Black- Petticoats:** #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.  
**Wine- Petticoats:** #M1. **Men's pants:** #N1.  
**Royal Blue- Petticoats:** #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.





**1. A basic peasant drawstring blouse** with white inset lace around the neck. Short puffed sleeves. Machine wash & dry. **Colors:** (01)White,(05)Red. **#11 Sizes:** P,S,M,L \$15.00

**2. Your basic skirt** is made with eight gores and a wide, comfortable elastic waist. Skirt is trimmed with one row of wide rick-rack for accent. Machine wash & dry. **Colors:** (01)White,(02)Black,(05)Red,(06)Navy,(07)Brown. **#12 Sizes:** P,S,M,L,XL \$25.00

**3. French-style peasant blouse** with 3-tiered ruffle sleeve. Can be worn on or off the shoulders. Machine wash & dry. **Colors:** (01)White,(05)Red,(06)Navy,(07)Brown. **#13 Sizes:** P,S,M,L,XL \$19.00

**4. A 12-gored circular skirt**, with nine rows of multi-colored stitching around hem and at elastic waistband. Machine wash & dry. **Colors:** (02)Black,(05)Red,(06)Navy,(07)Brown,(34)Apple Green. **#14 Sizes:** P,S,M,L,XL \$18.00

**5. A special peasant blouse** with wide lace ruffle around adjustable drawstring neck and at edge of short puffed sleeves. Machine wash & dry. **Colors:** (01)White only. **#15 Sizes:** P,S,M,L,XL \$16.00

**6. These skirts come in assorted small prints.** Skirt is made of six gores with elastic waistband and one row of white eyelet trim for accent. Machine wash & dry. **Colors:** (02)Black,(05)Red,(06)Navy,(07)Brown,(20)Green. **#16 Sizes:** P,S,M,L,XL \$18.00

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**1. Square neck solid blouse** with tie front and frills at the shoulder. Short puffed sleeves. Zippered in back. Machine wash & dry. **Colors:** (01)White, (05)Red, (10)Pink, (16)Lavender, (17)Lt.Blue, (25)Yellow. **#J1 Sizes:** P,S,M,L,XL. \$16.00

**2. Pretty blouse with eyelet trim** at sleeves and gathered neckline. Back zippered. Machine wash & dry. **Colors:** (01)White only. **#J2. Sizes:** P,S,M,L,XL \$16.00

**3. Beautifully styled blouse** with ruffles sewn at the shoulder. Machine wash & dry. **Colors:** (01)White,(05)Red,(06)Navy,(07)Brown,(09)Natural,(14)Wine,(19)Royal Blue,(20)Kelly Green. **#J3 Sizes:** S,M,L, \$16.00



**4. One-piece pant/blouse with rows of lace** shirred around neckline and on sleeves. Sissy length pants with snaps. Machine wash & dry. **Colors:** (01)White,(02)Black,(05)Red,(12)Hot Pink. **#J4 Sizes:** P,S,M,L,XL \$16.00

**5. One-piece pant/blouse with adjustable drawstring neck.** Trimmed in eyelet. Sissy length pants with snaps. Machine wash & dry. **Colors:** (01)White only. **#J5 Sizes:** P,S,M,L,XL \$16.00

**6. Three-quarter length sleeve peasant blouse.** Wide crocheted insert around gathered neckline and in sleeves. Machine wash & dry. **Colors:** (01)White,(09)Natural. **#J6 Sizes:** P,S,M,L,XL \$19.00





**ONLY!**  
**\$18.99**

The inter-locking square design on this sweater will identify you as a dancer. Sweater has a rounded neck, long sleeves, and a waist that won't interfere with skirts and petticoats.

100% Acrylic, Machine washable. (01) White Only. **Sizes:** Small: 6-8, Med: 10-12, Large: 14-16, and X-Large: 18-20. #SW \$18.99

The flared skirt on this raincoat will protect your dance attire, without crushing your petticoats or gaping open in the front. Constructed of durable, yet lightweight nylon. Special features include: buttoned front with belt, large hood, raglan sleeves, and adjustable cuffs.

100% Machine washable. Available in proportioned lengths in **Sizes:** Small: 6-8, Med: 10-12, Large: 14-16, X-Large: 18-20. Fashion **Colors:** (06) Navy, (14) Wine, (29) Tan. #RC \$39.99



**ONLY!**  
**\$39.99**



**Nylon tricot mid-thigh length petti-pants.** **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (10)Pink, (14)Wine, (16)Lavender, (17)Lt.Blue, (19)Royal Blue, (20)Kelly Green, (24)Multi-colored, (25)Yellow, (27)Peach, (28)Orange. **Sizes:** S,M,L. (Available in XL in (01)White and (05)Red Only). **#N24 \$10.00**



**Nylon tricot frilly "Sissy" petti-pants** shirred in rows of lace. **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (10)Pink, (14)Wine, (16)Lavender, (17)Lt.Blue, (19)Royal Blue, (20)Kelly Green, (24)Multi-colored, (25)Yellow, (27)Peach, (28)Orange. **Sizes:** S,M,L. (Available in XL in (01)White and (05)Red Only). **#N20 \$9.00**

**Ladie's necklaces** with 16'' chains. Available in (03)Gold or (04)Silver.

1. **#WFP414 \$7.50**
2. **#WFP433 \$7.50**
3. **#WFP434 \$7.50**



**Garters:** **Colors:** (01)White, (02)Black, (05)Red, (10)Pink, (19)Royal Blue, (17)Lt.Blue **#L10 \$2.50 ea.**



**L.**



Note: Petticoat Lengths:

P	S	M	L
19"	20"	21½"	23"



**1. A double-skirted petticoat** of luxurious nylon "chiffon" finished with 3" ruffling on bottom tiers, which total more than 70 yds. Available **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (10)Pink, (14)Wine, (16)Lavender, (19)Royal Blue, (17)Lt.Blue, (20)Kelly Green, (24)Multi-colored, (25)Yellow, (27)Peach. **Sizes:** P,S,M,L. #M1 \$33.00



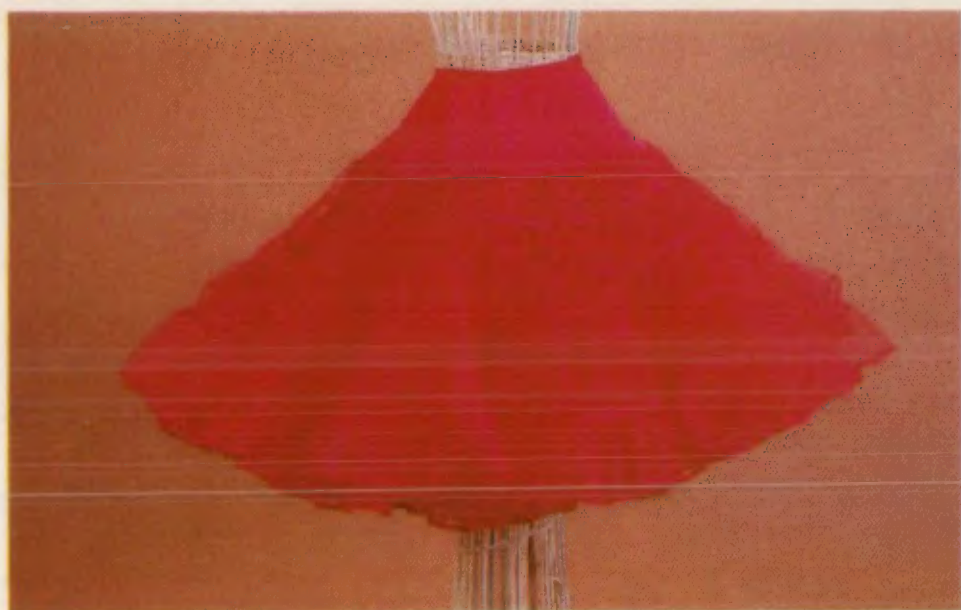
**2. A single-skirted petticoat** of nylon "chiffon" with three separate graduating tiers. Each tier is finished with 3" ruffling. This design makes for a soft, smooth look. Available **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (17)Lt.Blue. **Sizes:** P,S,M,L. #M2 \$35.00  
(Also available in clogger and children's sizes: 13", 15", and 17". **Colors:** (01)White and (05)Red Only. #M6 \$26.00. (See page CC also).



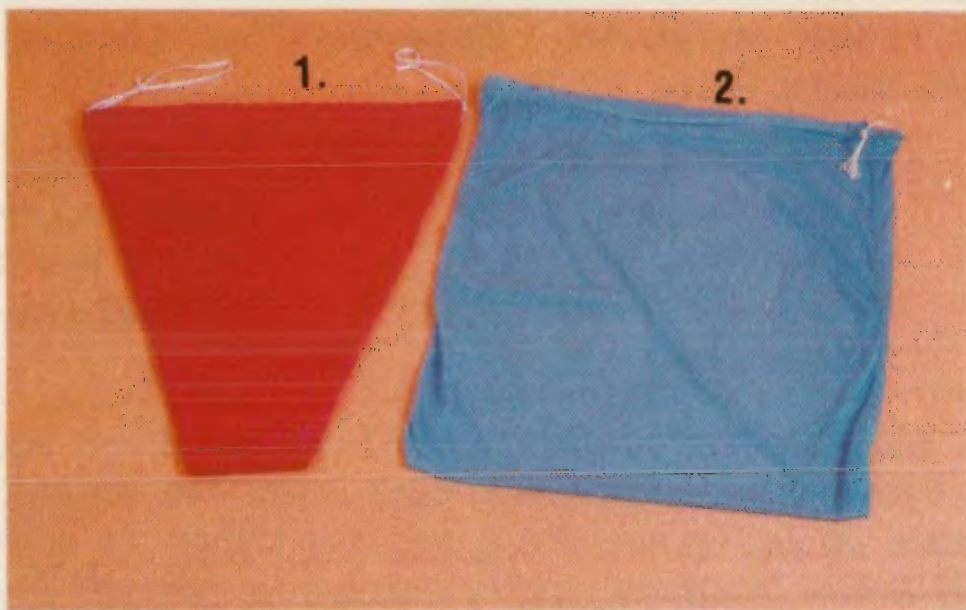
**3. A full nylon "horse-hair" net petticoat** with soft chiffon ruffling on bottom tier. Nylon organdy underskirt to prevent scratchiness. Available **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (11)Candy Pink, (16)Lavender, (17)Lt.Blue, (24)Multi-colored, (25)Yellow, (28)Orange. **Sizes:** P,S,M,L. #M3 \$33.00



**4. Our fullest petticoat.** Luxurious nylon organdy petticoat with double-skirted tiers of ruffles. Each layer is 30 yds. for a total 60 yd. sweep. Available **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (17)Lt.Blue, (25)Yellow. **Sizes:** P,S,M,L. #M4 \$49.00



**5. A favorite for beginners and cloggers.** A not-so-full skirt in tiers of nylon "horse-hair" net with self-colored binding on each tier. Underskirt is made of nylon organdy to prevent scratchiness. Available **Colors:** (01)White and (05)Red Only. **Sizes:** P,S,M,L. #M5 \$18.00  
(Also available in clogger and children's sizes: 13", 15" and 17". **Colors:** (01)White and (05)Red only. #M7 \$15.00. (See page CC also).



**Petticoat Bags.** These machine washable petticoat bags are made of 100% nylon with a drawstring top. They are good for transporting your petticoats to and from dances as the air will circulate through the bags and your slips will not mildew. These bags are full enough to accomodate even the fullest of petticoats!  
**1. Nylon Bag** with open end for ventilation. #PP1 \$4.00  
**2. Nylon Mesh** slip bag. #PP2 \$4.00 **M.**





**1. Very Popular!** Ladies' elasticized two-inch-wide belt with metal clasp. **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (11)Candy Pink, (14)Wine, (17)Lt.Blue, (19)Royal Blue, (25)Yellow, (40)Aqua. **Sizes:** S,M,L,XL. **#LB1 \$5.00**

**Same as above - Colors: (03)Metallic Gold and (04)Metallic Silver #LB2 \$6.00**

**2. Ladies' fashionable "Serpentine" belts.** One size fits all. **Colors:** (02)Black, (03)Metallic Gold, and (04)Metallic Silver. **\$7.99**

**1/2" Wide Belt:**  
**#LB3A** Rectangle buckle  
**#LB3B** Bow-tie buckle

**1" Wide Belt:**  
**#LB4A** Rectangle buckle  
**#LB4B** Bow-tie buckle  
**#LB4C** Leaf buckle

**2" Wide Belt:**  
**#LB5A** Flowered Oval buckle  
**#LB5B** Textured Oval buckle

**3. Shoe Cream-** Promenaders polish is prepared with basic pigment color, not a dye. The cream is color-matched to Promenaders shoes and is easily used. This product provides excellent results in restoring the beauty of the shoes as well as preserving and maintaining the leather. **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (08)Bone, and (41)Neutral for Gold and Silver shoes. **#PRSP \$1.99**

**Shoe Cleaner-** is prepared especially for Promenaders shoes. This cleaner is the same as used in the manufacturing process. When used as directed it will remove soil and old polish and allows new polish to restore a like-new finish. **#PRSC 1.99**

**4. "Happy Feet"** cushions your feet; you're walking on water! It's unique design inserts a cushion between your feet and the hard surfaces on which we walk, stand, and play. This special-purpose innersole consists of a laminated poly-vinyl fabric that encases a captivated liquid core. "Happy Feet" supports your entire foot with a cushioning flow of water that flows from your heel to your toe while you're walking. **#HFT \$4.99**

**N.**

**State shoe size and style No. when ordering:**

**Ladies: #LHFT ---- Mens: #MHFT. \$4.99**





**1. "Swinger"** - Glove tanned "unlined" leather upper with elastic gore ring in the strap. 1/2" cushion crepe heel. Steel shank, poron insole. **Colors:** (01)White, (02)Black, (03)Gold, (04)Silver, (05)Red. **Sizes:** Narrow(AA) 5-10, Med.(B)4-10. (also half sizes). **#PR1 \$24.00**

**2. "Scoop"** - 3/8" strap with elasticized buckle. Leather upper, steel shank, poron insole. 5/8" cowboy stack heel. **Colors:** (01)White, (02)Black, (03)Gold, (04)Silver, (05)Red, (06)Navy, (07)Brown, (08)Bone. **Sizes:** Narrow(AA)5-10, Med.(B)4-10, Wide(D)5-10. (Also half sizes). **#PR2 \$29.00**



**3. "Majestic"** - Glove tanned leather upper. 3/4" strap with elasticized buckle, bounce back toe, fully lined, poron insole, steel shank. 1" matched heel. **Colors:** (01)White, (02)Black, (03)Gold, (04)Silver, (05)Red, (06)Navy, (07)Brown, (08)Bone. **Sizes:** Slim(AAA) 6-10, Narrow(AA) 5-12, Med.(B) 4-12, Wide(D) 5-10, (Also in half sizes). **#PR3 \$28.00**

**4. "Dancer"** - Glove tanned leather, fully lined, bounce back toe, steel shank, poron insole, and split leather outsole. Has a 3/8" leather strap with elasticized buckle and a "Cuban" heel of 1 3/4" height. **Colors:** (01)White, (02)Black, (03)Gold, (04)Silver, (05)Red, (06)Navy, (07)Brown, (08)Bone. **Sizes:** Narrow(AA) 5-10, Med.(B) 4-10, Wide(D) 5-10. (Also half sizes). **#PR5 \$32.00**



**5. "Clogger"** - Patent leather upper, fully lined, steel shank, bounce back toe, 3/4" strap. Solid Maplewood heel that will hold taps. Nails, screws, glue may be used for tap attachment. **Colors:** (01)White, and (02)Black Patent. **Sizes:** Narrow(AA) 6-10, Med.(B) 2-10, Wide(D) 5-10. (Also half sizes). **#PR4 \$31.00**

**6. "Cheyenne"** - Has leather upper. Fully lined in leather, double ribbed steel shank in the arch, cushion insole and outsole. **Colors:** (01)White, (02)Black, (07)Brown, (08)Bone. **Sizes:** Med.(D) 7-13, Wide (EE) 7-13. (Also in half sizes). **#PR6 \$37.00.** (For Men Only).

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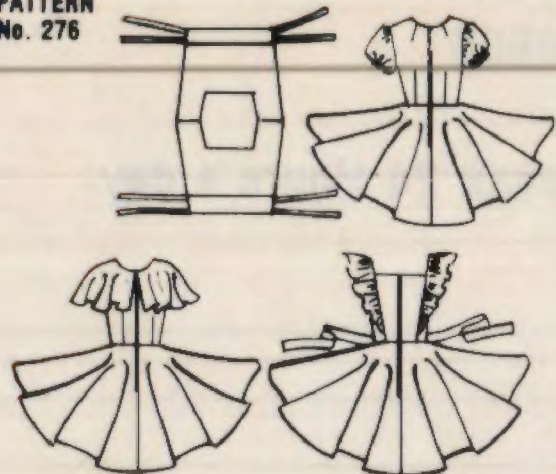
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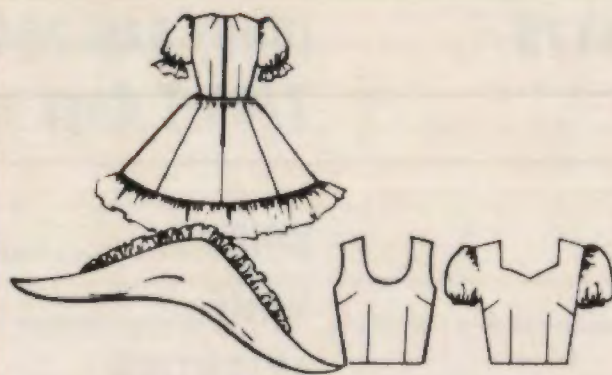
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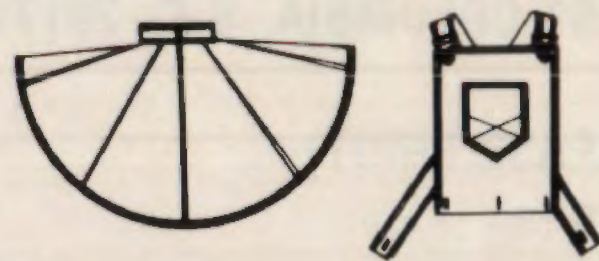
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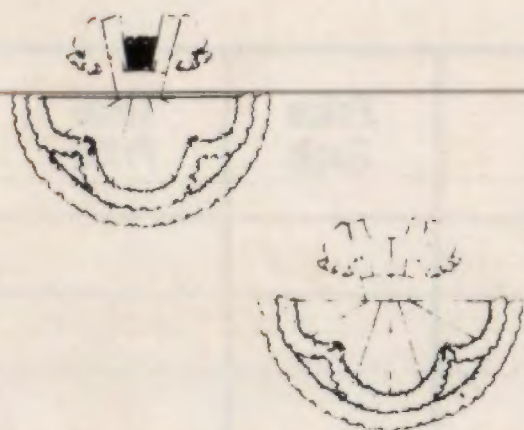


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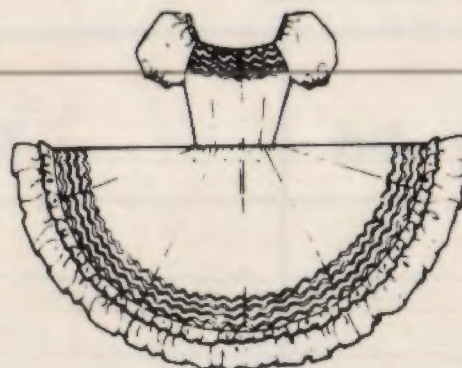


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YOUNG JUNIOR/TEEN 5/6 - 15/16

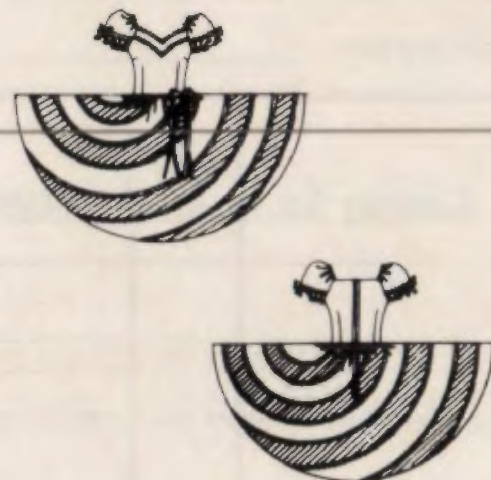
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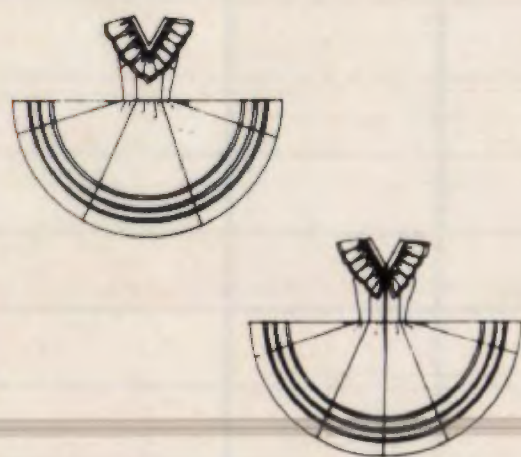
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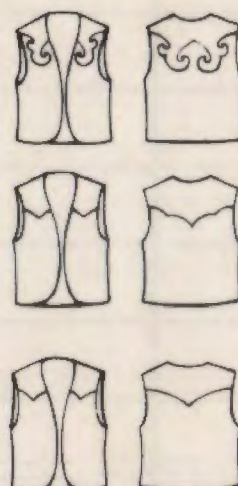
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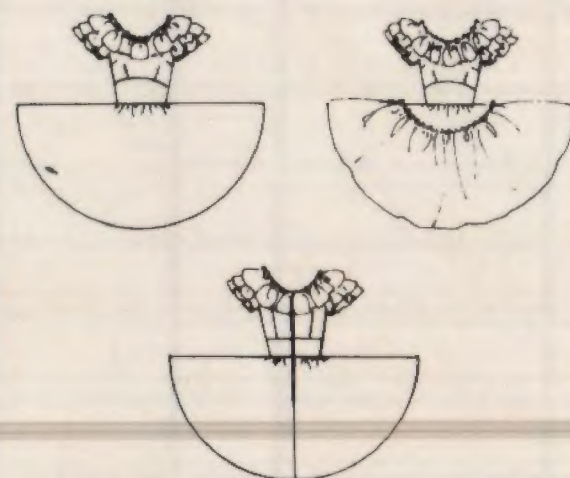


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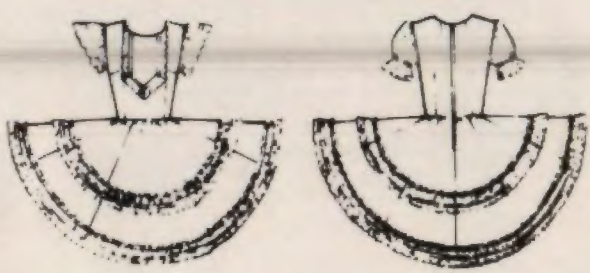
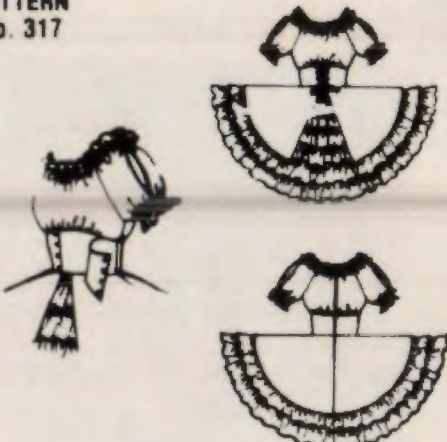
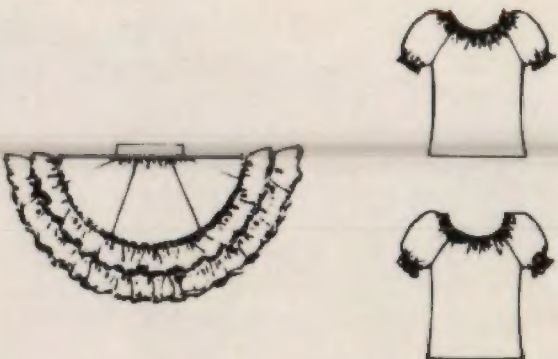





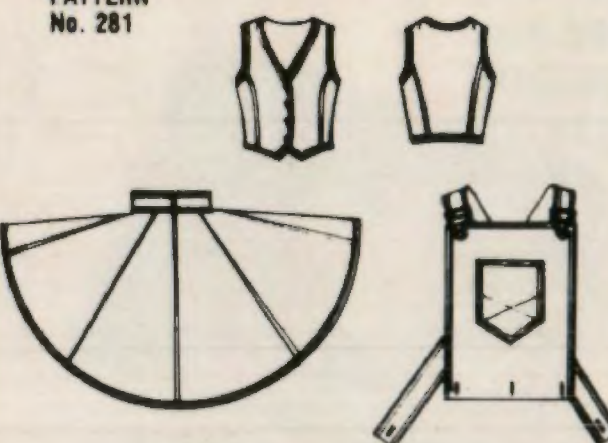
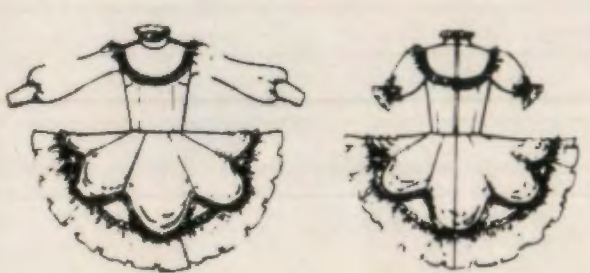
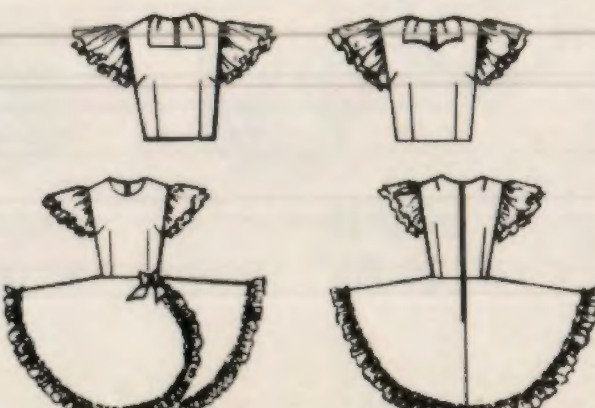
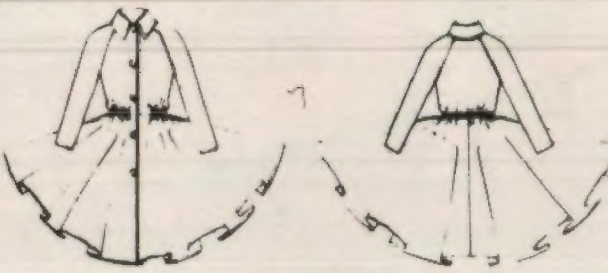


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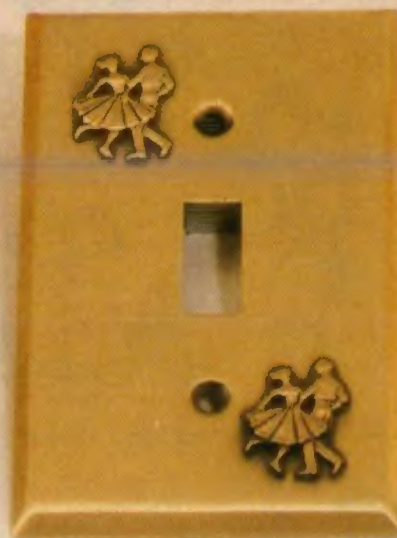
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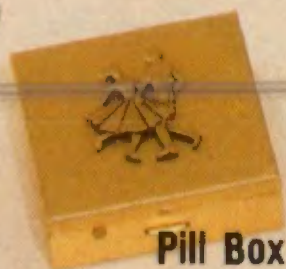
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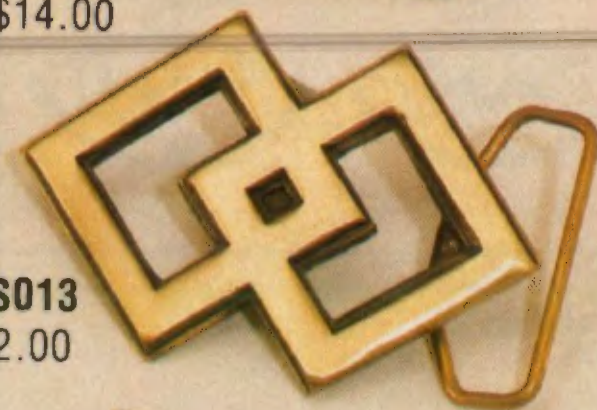


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1. A comfortable western shirt in bright colors and soft pastels. Poly-cotton fabric. Machine wash & dry. **Colors** (03)Gold, (09)Natural, (11)Candy Pink, (16)Lavender, (18)Ming Blue, (19)Royal Blue, (20)Kelly Green, (22)Spring Green, (27)Peach, (28)Orange. #HC1 \$22.00

**Sizes:**

Neck	Sleeves
14, 14½, 15	32, M
15½, 16	32, M, 35
16½, 17	M, 35
17½, 18	35

2. This western shirt looks good in 1/8" gingham check fabric with solid yokes and pocket flaps. Poly-cotton material. Machine wash & dry. **Colors:** (39)Navy and (38)Brown. #EY1 \$18.00

**Sizes:**

Sm.-14/14½, Med.-15/15½, Lg.-16/16½, XL.-17/17½

3. A shirt that any man would feel good about wearing. Poly-cotton fabric. Machine wash & dry. **Colors** (02)Black, (05)Red, (06)Navy, (07)Brown, (17)Lt. Blue, (35)Maize. #DJ1 \$22.00

**Sizes**

Neck	Sleeves
14	32
14½, 15	32, 33
15½	32, 33, 34
16	32, 33, 34, 35
16½, 17-17½	33, 34, 35, 36

4. A Western Classic in a neat 1/8" gingham-checked material. Poly-cotton. Machine wash & dry. **Colors** (36)Red and (37)Navy. #DJ2 \$22.00

**Sizes**

Neck	Sleeves
14	32
14½, 15	32, 33
15½	32, 33, 34
16	32, 33, 34, 35
16½, 17-17½	33, 34, 35, 36

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1. **"Kalispell" - Western Dress Shirt.** 100% Polyester Nylon. Machine wash & dry. **Colors:** (92)White, (93)Natural, (94)Lt.Blue, (95)Lt.Gray. #HC1 \$25.00

**Sizes:**

Neck	Sleeves
14½, 15	32, 33
15½	32, 33, 34
16, 16½	33, 34, 35
17, 17½, 18	33, 35, 36

2. **"Las Vegas" - 100% Polyester Gaberdine western shirt.** With arrow pockets, white piping, and white scroll-work embroidery on front and back yokes. Hand Wash. **Colors:** (97)Black and (98)Wine. #HC2 \$38.00

**Sizes:**

**Neck Size Only**

15, 15½, 16, 16½, 17, 17½, 18

(Sleeve lengths proportional to neck sizes).

3. **"Royal Flush" - 100% Polyester Gaberdine western shirt.** With arrow pockets, Royal Blue piping, and Multi-colored embroidery on yoke front. Hand wash. **Colors:** (96)White only. #HC3 \$34.00

**Sizes:**

**Neck Size Only**

15, 15½, 16, 16½, 17, 17½, 18

(Sleeve lengths proportional to neck sizes).

4. **"San Gabriel" - 100% Polyester Gaberdine western shirt.** With arrow pockets, Brown piping and yokes on tan shirt, and trimmed with metallic gold embroidery. Hand Wash. **Colors:** (99) Brown only. #HC4 \$31.00

**Sizes:**

**Neck Size Only**

15, 15½, 16, 16½, 17, 17½, 18

(Sleeve length proportional to neck sizes).

5. **Chambray Shirt- An Old Favorite.** Western styled shirt of Poly-cotton Chambray fabric. Machine wash & dry. **Colors:** (06)Navy Chambray Only. #EY2 \$20.00

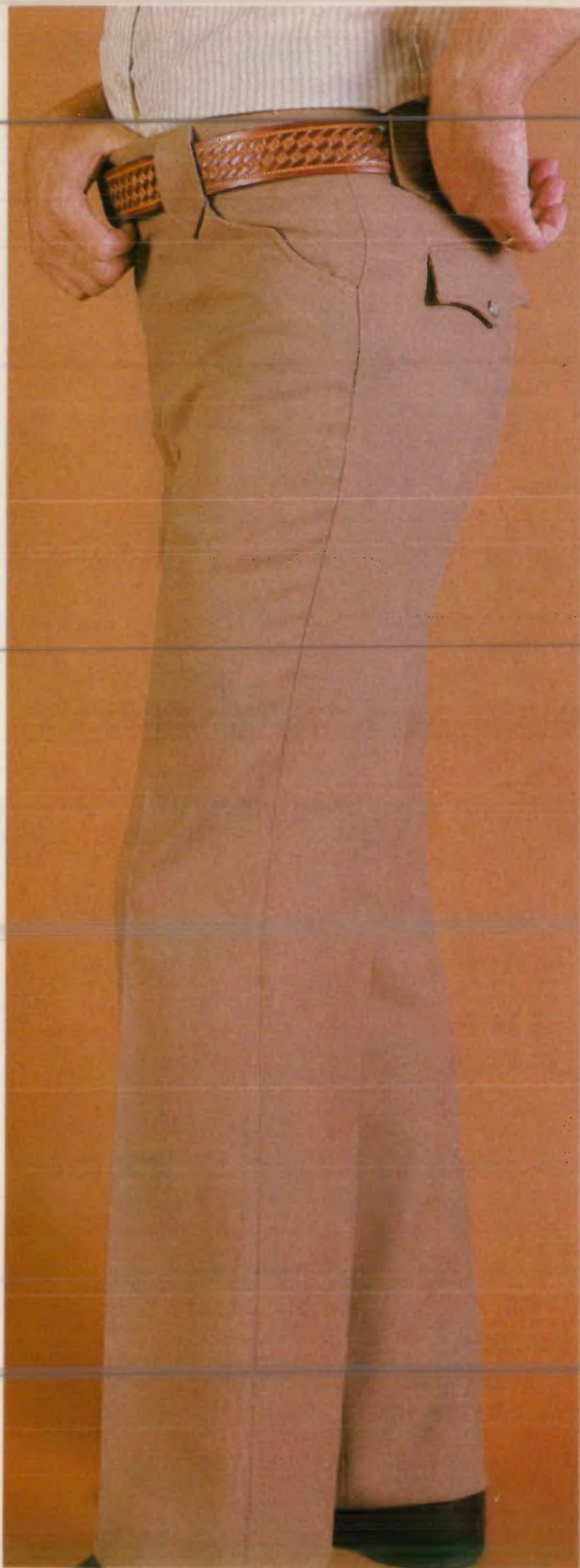
**Sizes**

Neck	Sleeves
14	32
14½, 15	32, 33
15½	32, 33, 34
16	32, 33, 34, 35
16½, 17- 17½	33, 35, 36

Chambray Shirt - not shown

(Sleeve lengths are proportional to Neck Sizes!!)





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#B5

#B6

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#B8

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### Men's sizes:

**36-48** Regular and Long (Pants are scaled 6'' smaller than coat).

**36-48** Slim and Slim Long (Pants are scaled 8'' smaller than coat).

**38-44** Short (Pants are scaled 6'' smaller than coat).

**1. Coat has detailed back yoke.** 3 rows of curved matching embroidery. Arrow points on front and back yokes and at set-in pockets. **Style #T \$199.99**

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# FOR THE LITTLE LADIES!



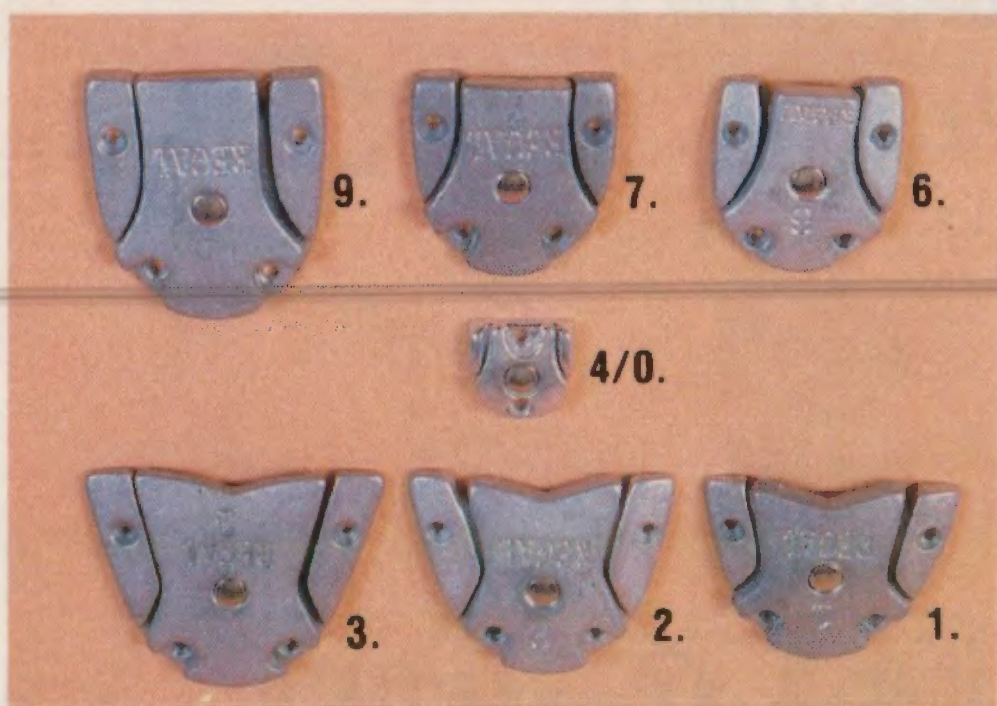
**1. Little Girls' Peasant Blouse** has elasticized neck and short puffed sleeves. Lace insertion around blouse. Machine wash & dry. **Colors:** (01)White Only. **Sizes:** S,M,L, XL **#BB1 \$10.00**

**2. "Sassy" skirt with elasticized waist**, ruffle at hem, and panel of frilly white lace and ribbons. Machine wash & dry. **Colors:** (05)Red, (07)Brown, and (20)Kelly Green. **Sizes by skirt lengths:** Small/13'', Med./15'' Large/17''. **#BB2 \$26.00**

**3. Girls' skirt in solid colors.** Trimmed in white rick-rack at bottom ruffle. Machine wash & dry. **Colors:** (05)Red (11)Candy Pink, (17)Lavender, (40)Aqua. **Sizes by skirt lengths:** Small/13'', Med./15'', Large/17''. **#BB3 \$11.00**

**4. Girls' Pettipants:** Nylon Tricot "Sissy" length pettipants. **Colors:** (01)White and (05)Red Only. **Sizes:** S,M,L **#C20 \$8.00**  
**CC.**





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**1. A single skirted petticoat** of nylon "chiffon" with two separate graduating tiers. Each tier is finished with 3" ruffling. **Colors:** (01)White and (05)Red Only. Clogger and children's **sizes:** 13", 15", and 17". **#M6** \$26.00

**2. Nylon "horse-hair" net petticoat** with self-colored binding on each tier. Underskirt is made of nylon organdy to prevent scratchiness. **Colors:** (01)White and (05) Red Only. Clogger and children's **sizes:** 13", 15", and 17". **#M7** \$15.00

**3. "Clogger"-Patent leather upper**, fully lined, steel shank, bounce back toe, 3/4" strap. Solid Maplewood heel will hold taps. Nails, screws, glue may be used for tap attachment. **Colors:** (01)White and (02)Black patent. **Sizes:** Narrow(AA) 6-10, Med.(B) 2-10, Wide(D) 5-10, (Also half sizes). **#PR4** \$31.00

**4. Deluxe Shoes With Ties** has graduated covered wooden heel, leather sole, grosgrain ribbon ties. Taps not included. **Colors:** (02)Black Patent or smooth (01)White Imitation Leather.

**#Q1** 8½ Sm.-12 (Med.& N) \$16.00

**#Q2** 12½ Sm.-3 (Med.& N) \$17.00

**#Q3** 4-10 Lg. (Med. & N) \$19.00

**5. Boys' and Mens' Dance Oxford.** Covered wooden heel, leather soles, Imitation Patent in sizes 8½ Small to 6, Leather in 6½ to 12 Large. D width only. Taps Not Included.

**#Q4** (02)Black Patent: 8½ Sm.-12, \$20.00

**#Q5** (02)Black Patent: 12½ Sm.-2, \$20.00

**#Q6** (02)Black Patent: 2½ - 6 Lg., \$20.00

**#Q7** (02)Black Patent: 6½ - 12 Lg., \$37.99

**#Q8** (01)White Leather 6½ - 12 Lg., \$37.99

**DD.**



# NOVELTIES:



#EE1-\$1.00



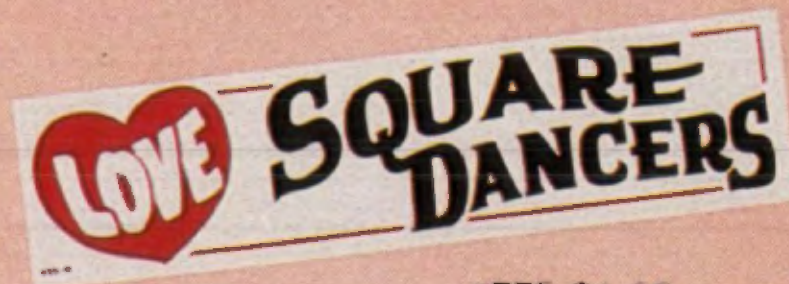
#EE2-\$1.00



#EE3-\$1.00



#EE4-\$1.00



#EE5-\$1.00



#EE6-\$1.00



#EE7-\$1.00



#EE16-\$1.00



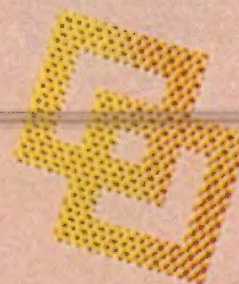
#EE17-\$1.00



#EE8-12x12 sticker  
\$3.00



#EE13-\$2.50



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#EE10  
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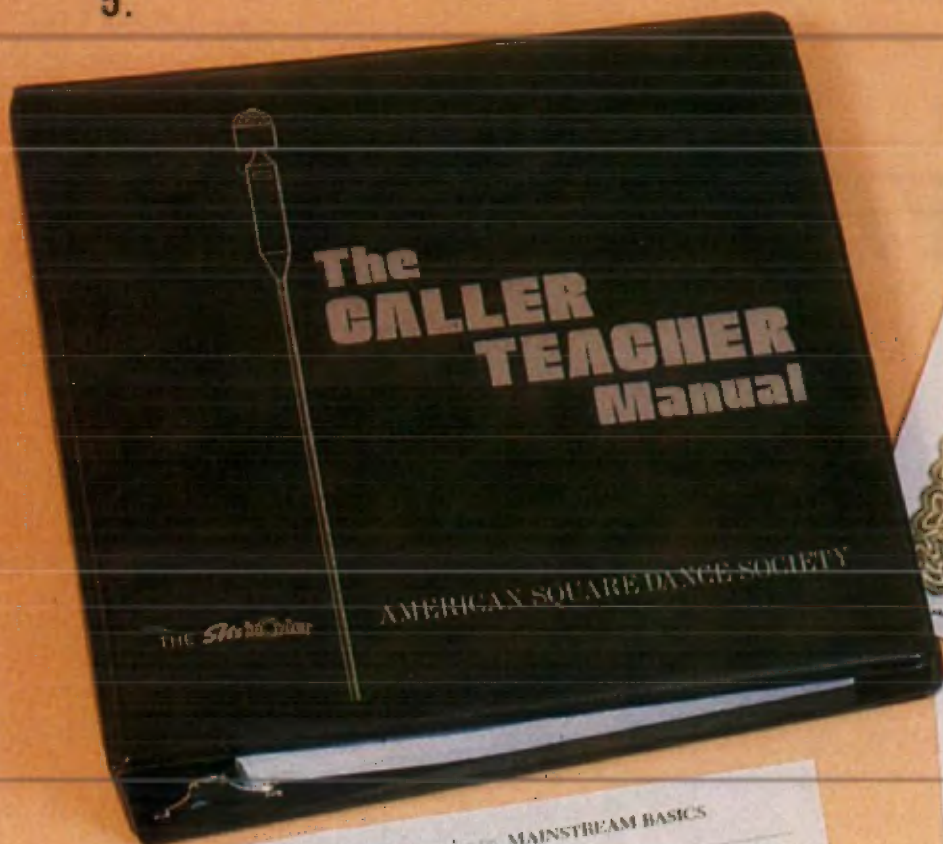
#EE9-6x6sticker  
\$2.00



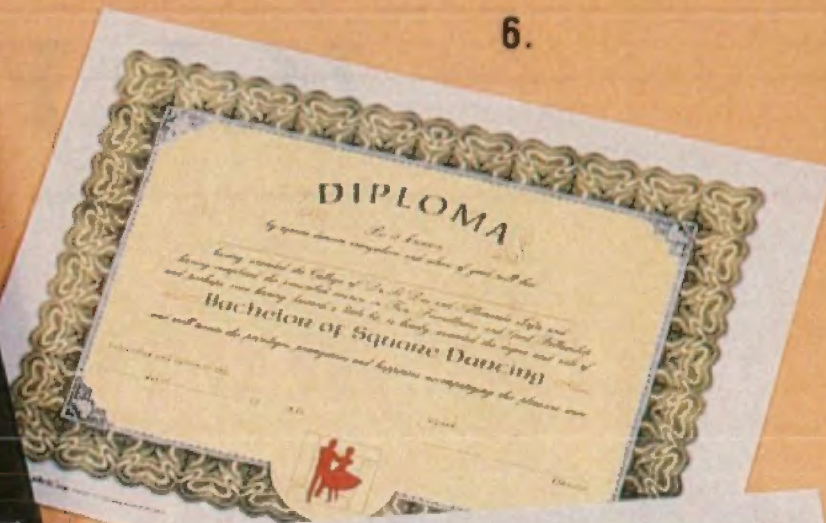
#EE12-Magnetic-8x8 \$3.50



5.



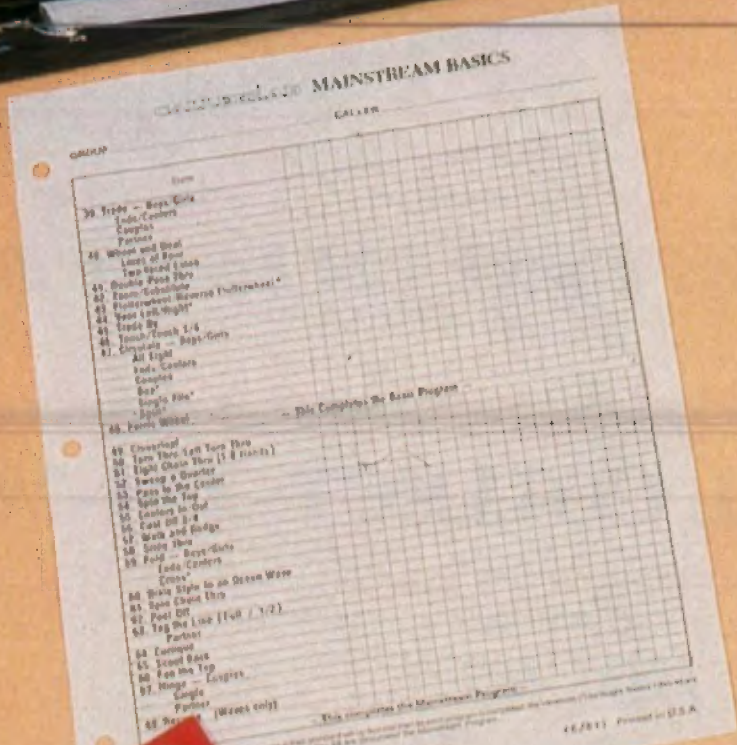
6.



7.



8.



4.



1.



2.



3.

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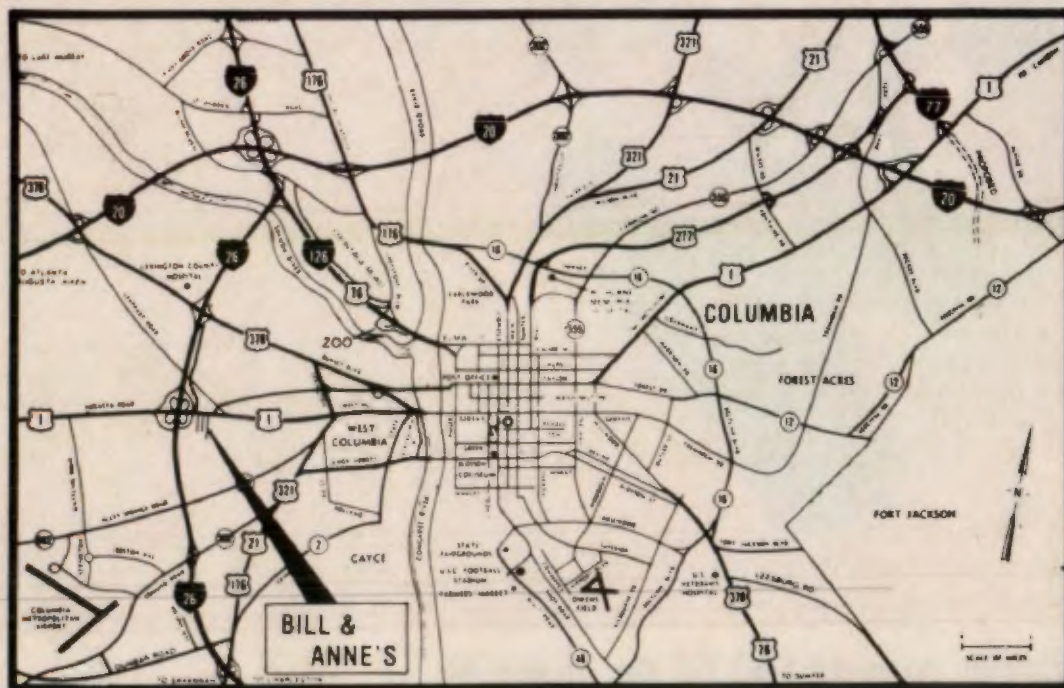
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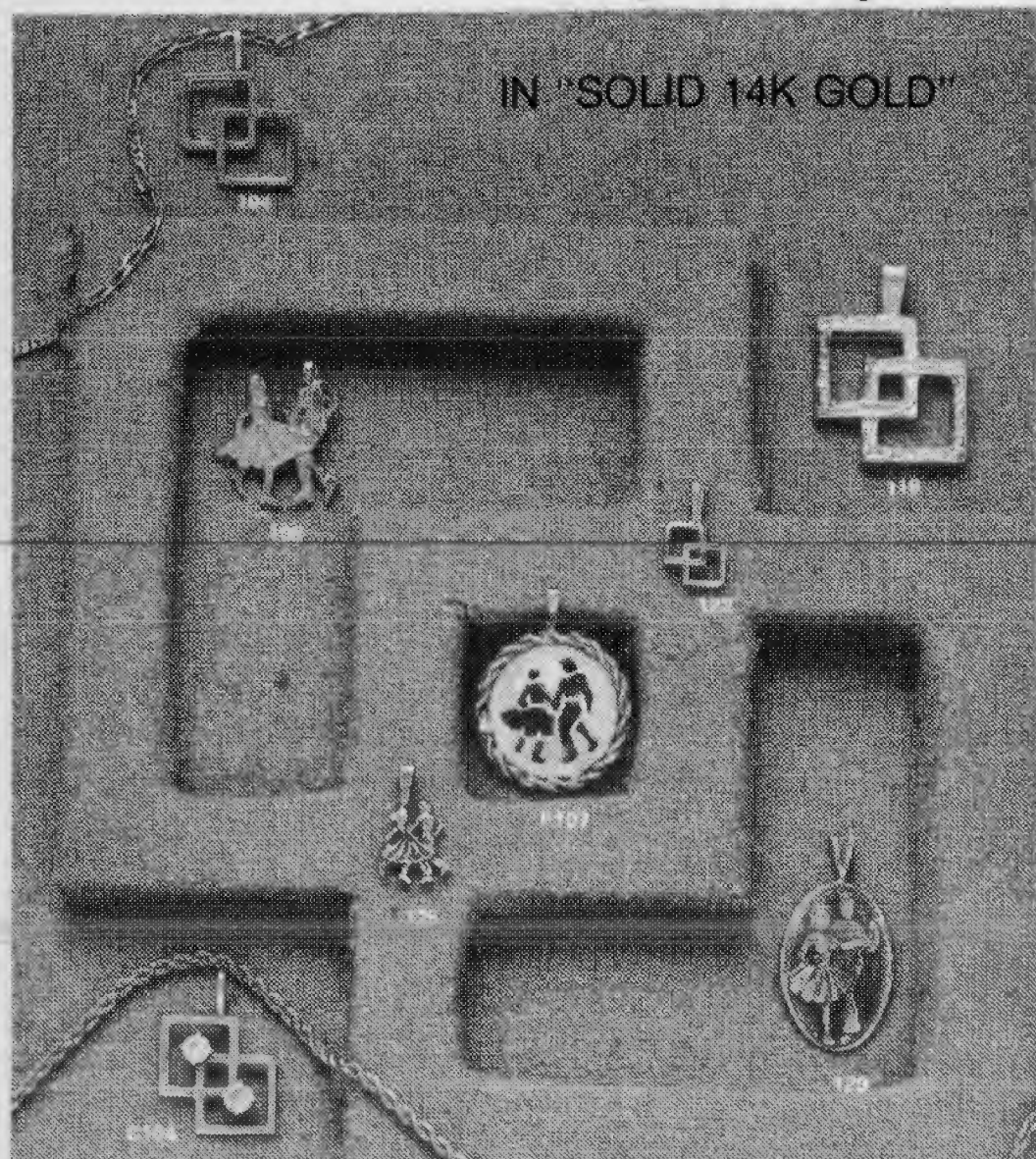
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## CALLER of the MONTH



*Jack Murray, Albuquerque, NM*

**M**UCH LIKE WILL ROGERS, "I've never met a square dancer I didn't like." These are the words of Jack Murray, who after calling for 12 years is more convinced than ever that he is involved in the greatest activity in the world. A strong supporter of the programs and policies of Callerlab and Legacy, Jack says, "Friendship, fellowship, exercise and good clean fun seem to sum it all up."

Jack started out calling for a youth club then expanded to include adult groups. Now, he calls for five clubs in Albuquerque. A full time caller, Jack covers the entire spectrum. He teaches two or three beginner classes and a Plus class each year and this fall added an Advanced group. Over the years, Jack has served on staff at Fun Valley in Colorado and the Red River Community House in New Mexico. He has called at the National Convention and in 14 states, but is particularly well known throughout New Mexico. He is a past president of the New Mexico Caller's Club.

Jack cites, Gerene, his wife of 33 years, as at least half of the team. "She is my strong right arm, my inspiration, my best critic and my best friend." Their two children are married

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and both square dance. Son, Dennis, a marine stationed at El Toro, California, is also a caller.

A new avenue has recently opened for Jack with his first recording for Red Boot on their G&W label. Look for "Are You Teasin' Me?" and get to know Jack Murray even better! Devoted to square dancing and able to travel, he's available for dances, workshops, festivals and one-night-stands.



## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We read about our "Very Special Dancers" in the August issue and wondered how my name got changed from Nonie to Onanic? The Louisville Convention was excellent; we learned a great deal from Frank Cherry on "Teaching the Handicapped" and from Peter and Jennie Zukauskas at the Legacy meeting.

Nonie Joyce  
Scottsboro, Alabama

Dear Editor:

Many callers treat a couple handhold with little importance and seldom mention it after



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the first beginner's lesson. However, a minor problem can come up when couples are in a half-sashayed position doing APD. The Callerlab Styling Comments in the July issue of SQUARE DANCING tells how to hold hands and I quote, "Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left-hand dancer turns palms up, right hand dancer turns palms down." When dancing APD or DBD, one moment a man may have a lady on his left, so his left palm is up. The next moment a man

may have a man on his left, so his left palm is down. A similar situation exists for the ladies. A dancer is kept busy noting whether his half-sashayed partner is male or female. I propose to Callerlab a universal, non-sex handhold, the same for both ladies and men: The right palm always up; the left palm always down.

Kenneth Maxwell  
Paradise, California

Dear Editor:

Just received my August issue. On the Record is always the first thing I read and I



Joe  
Saltel



Bob  
Stutevous



Daryl  
Clendenin



Jim  
Hattrick



Kim  
Hohnholt



Dan  
Nordbye

- C-056 WHEN I'M 64 by Daryl
- C-055 I'VE GOT YOU TO THANK FOR THAT by Joe
- C-054 YEARS by Daryl
- C-053 SMOOTH TALKING BABY by Joe
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- C-050 THE OLD LAMPLIGHTER by Daryl

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- H-111 SOMEONE COULD LOSE A HEART by Kim
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- H-109 YOU DON'T KNOW ME by John
- H-108 YOU'LL BE BACK by Dan
- H-107 THINKING OF YOU by Bob



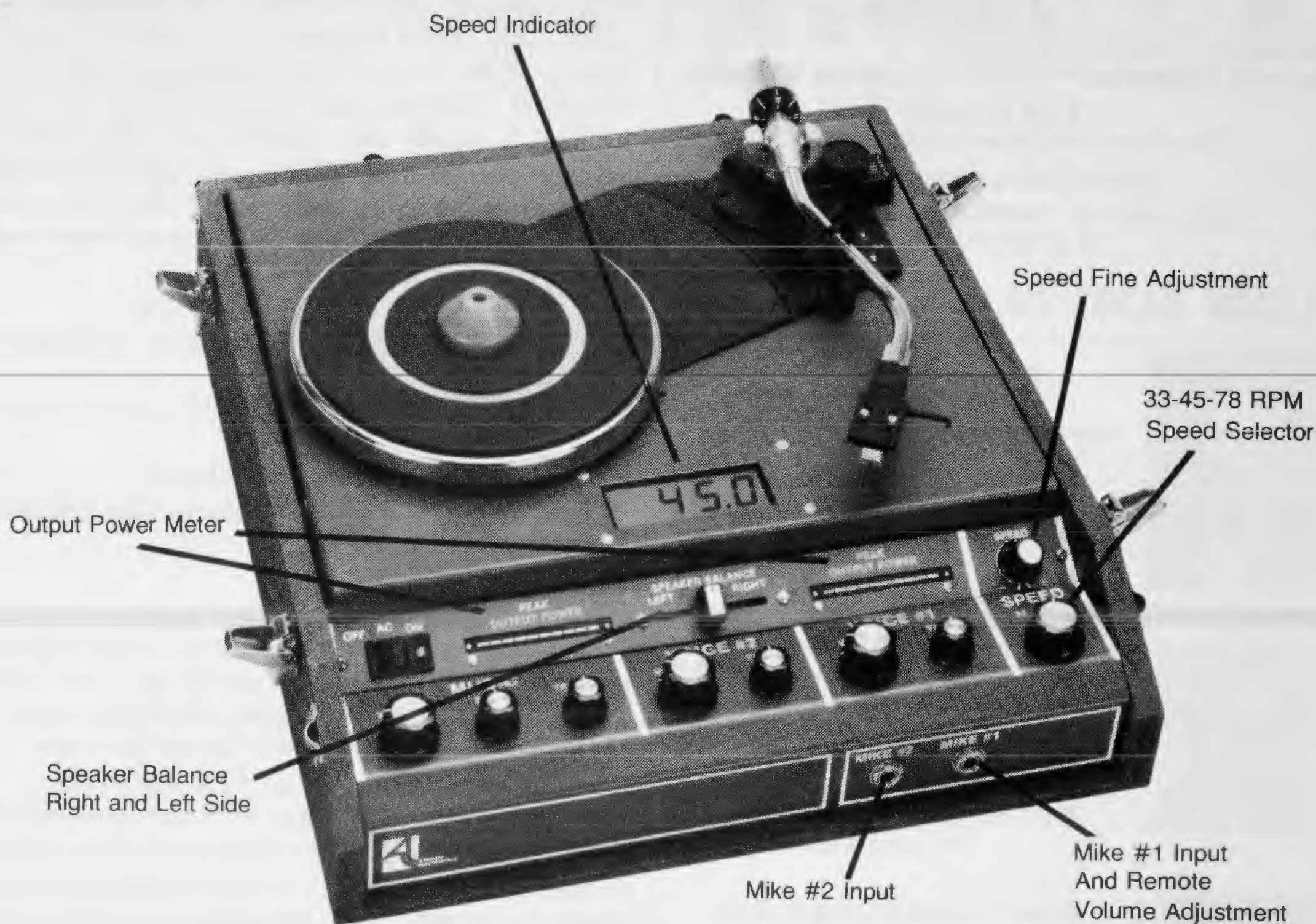
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Reitmajer

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couldn't help but notice the comment under the singing call, Frauline, about it being an old round dance. It is also an old square dance tune called by Red Warrick. Some more of the older ones were Kansas City, called by Billy Lewis; You Were Only Fooling, called by Marshall Flippo; and Hazel Eyes by Joe Lewis. I would also like to see the date of release on the label of square dance records. One company is already doing this. One last thing, The Caller/Teacher Manual was well worth waiting for.

Don Lewis  
Ardmore, Oklahoma

Dear Editor:

Congratulations on your 35th Anniversary!  
May you have 35 more.

Russ Moorhouse  
East Windsor, Connecticut

**Many thanks! — Editor**

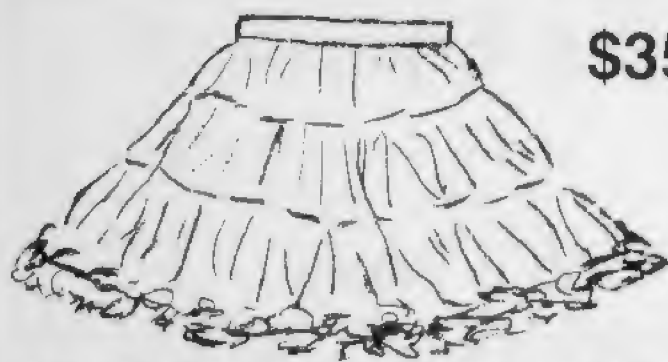
Dear Editor:

We have just come back from a very extensive dancing trip and I must say we have danced with the best and with the worst. However, everywhere we found the nice fellowship of dancers, help with sightseeing or providing transportation. I do see the need to publicize levels because some of the dancers seemed bewildered, having traveled so far, spent so much and expecting to dance and then not being able to keep up.

Renee Lau  
Hilo, Hawaii

Dear Editor:

A couple of weeks ago we were in our local library and we happened to mention to the librarian that we were square dancers. She became quite interested. It seems that several



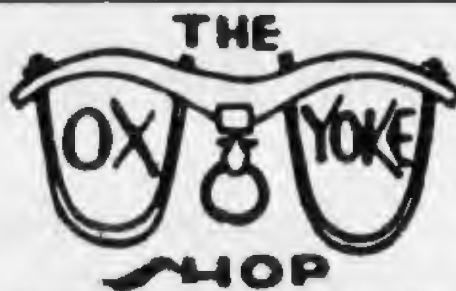
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**BM 056** My Lady Loves Me by Ron Mineau  
**BM 057** Highway 40 Blues by Mac McCullar  
**BM 058** You're Out Dancing While I Am Home All Alone by Ron Mineau

### Recent Releases

- BM 053** Who's Sorry Now by Mac  
**BM 052** Basin Street Blues by Jay  
**BM 051** I'm Telling Me A Lie by Jay  
**BM 050** It Ain't Nothing But Love by Ron  
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Wil Eades



Ron Mineau

times a year, people come into the library to get information about square dancing, which she had not been able to furnish. She gets two types of requests. Some people already know how to dance but are on vacation or have just moved to town and want to get in contact with a club. Others would like to learn how to square dance or go dancing just one night and wonder where to find a place. We gladly gave the librarian our name, address and telephone number, which she added to a box of information sources she keeps (Boy Scouts, Lions,

Rugby teams, etc.). We hope one day to be able to help someone find a dance and we might even recruit some brand new dancers. We suggest others reading this letter call their local library, or even libraries of several nearby towns, and offer to be a local "square dance contact" for them. It takes no money and only a few minutes of time and might continue paying dividends for years!

Betsy and Chuck Berry

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SQUARE DANCING Magazine and also order copies of our various Handbooks to keep on their shelves. This gives them a wealth of information on square dancing to offer to those who inquire, including the different yearly Directories which give contacts for specific branches of the square dance activity. Dancers might also check to see if their library has SQUARE DANCING Magazine on its shelves. If not, they might suggest (or gift) a subscription. — Editor

Dear Editor:

I thought you might be interested in this fun poem written by 11-year-old Andy Sterling. Andy is in a beginning square dance class made up of 6th and 7th graders. The boys and girls dance on Sunday nights and give demonstrations at various special functions. They are taught by their 6th grade teachers.

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Darlene L. Howe

Colorado Springs, Colorado

Dear Editor:

Thank you for including the story of the square dance at the White House in your September issue. It was indeed a glorious Fourth of July, not only for the callers and dancers who participated but also for square dancing because it presented it as the fine, wholesome, enjoyable and friendly recreation we all

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know it to be. I would also like to correct an omission which I am certain was accidental. Another caller who participated in the event was Mac McCall of Fairfax, Virginia.

Paul Hartman  
 Wheaton, Maryland

Dear Editor:

I thought you might be interested in seeing the new class activity in the St. Louis area for the 1983 season. We generally run about 20 to 25 classes but the attached list shows double that. I hope this same sparked-up interest is

common across the United States.

Rita and Joe Lonsdorf  
 St. Ann, Missouri

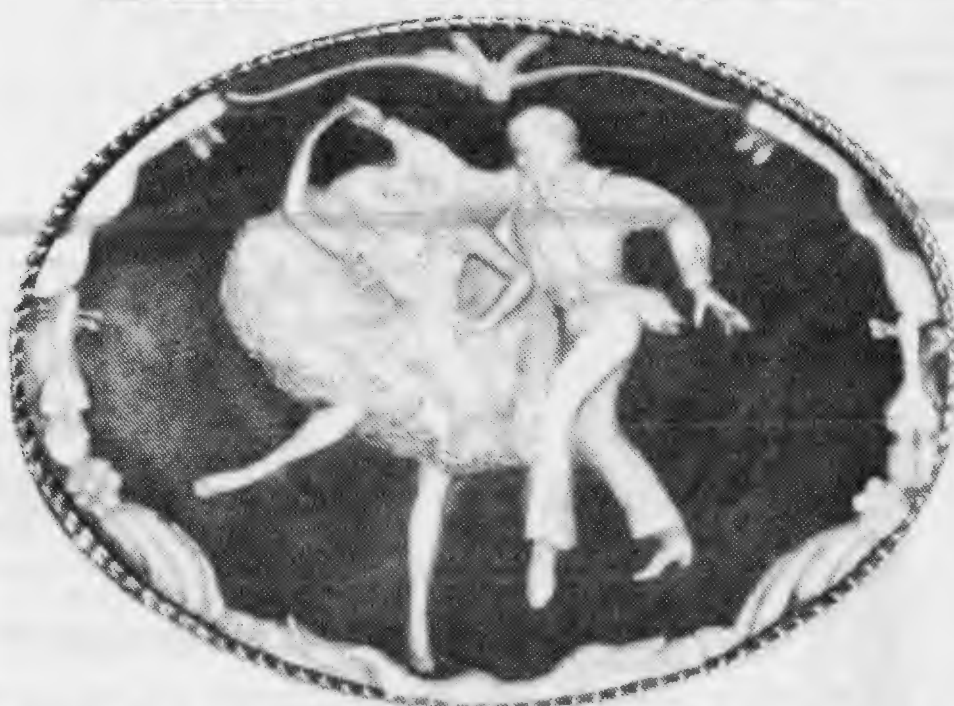
**Congratulations! Perhaps this is indicative of a new wave of interest in the National Folk Dance. — Editor**

Dear Editor:

Thank you for putting my name in your magazine as contact person for Singapore. It has brought me a lot of enjoyment and a vast circle of friends. It gets lonely over here by yourself. I will be leaving Singapore in June,

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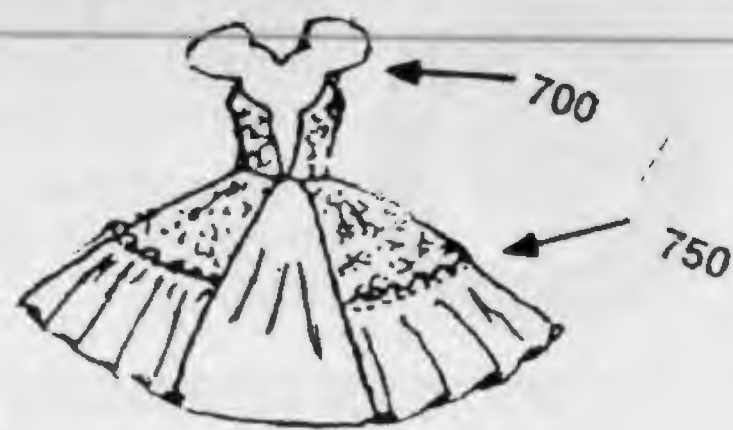
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1984, so my address as an Information Volunteer is good until then.

Toni Wilder  
Jalan Raja Udand, Singapore

Dear Editor:

It comes a little late, but a big "thank you" for featuring our promotion cards in your August issue. We've already filled one request for information from Kansas.

Ruthie and Jim Vinyard  
Editors, Squares 'N' Circles, St. Louis, MO  
Delighted to know that your idea is spreading.

Sharing is what square dancing is all about.  
— Editor

Dear Editor:

I am a square dancer in England and a member of the Gemini Squares. I enjoy writing to square dancers in other countries and hope some Americans and Canadians might be interested in writing to me. Thank you.

Norman Brodie  
1 Settle Point, London Road  
Plaistow E13 0DX, England

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## ☞ Mileposts ☜

**Died:** On September 19th, **Bob Lambert**, former President of A Square D, the largest association in California and remembered by many for his affiliation with the March of Dimes square dance benefits. Condolences to his wife, June.

**Died:** Veteran caller, **Bill Hiney**, of Granada Hills, California, on September 26th. Kind thoughts to his wife, Judy.

**Died:** Suddenly, on September 9th, **Mildred Smith**, wife of caller, **Raymond Smith**, San Benito, Texas. Our deepest sympathy to Ray.

### CORRECTION

**Ober Cruise:** The Caribbean square dance cruise on the Song of America from Miami to Nassau/San Juan/St. Thomas is January 6 thru 13, 1985, *not* 1984, as advertised in last month's magazine. For information call Toll Free: 800-368-3527.



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**ABOUT THE SQUARE DANCE RECORDS:** We feel strongly regarding the quality of square and round dance records, and the reports we receive indicate that this monthly review column is one of the most valued and referred to features in the magazine. Such interest has inspired us to gather information for a new feature related to the production of these records. We hope readers will enjoy "Spotlight A Label" on page 15 of this issue.



### SINGING CALLS

**FROM THE BOTTOM OF MY HEART —**  
Ra 1021

Key: D      Tempo: 128      Range: HB  
Caller: Bob Poyner      LD

**Synopsis:** (Break) Circle left — left allemande —  
do sa do — left allemande — weave ring — do  
sa do — promenade (Figure) Heads square

thru four hands — corner do sa do — swing  
thru — boys run right — bend the line — right  
and left thru — ladies lead flutterwheel across

### HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.



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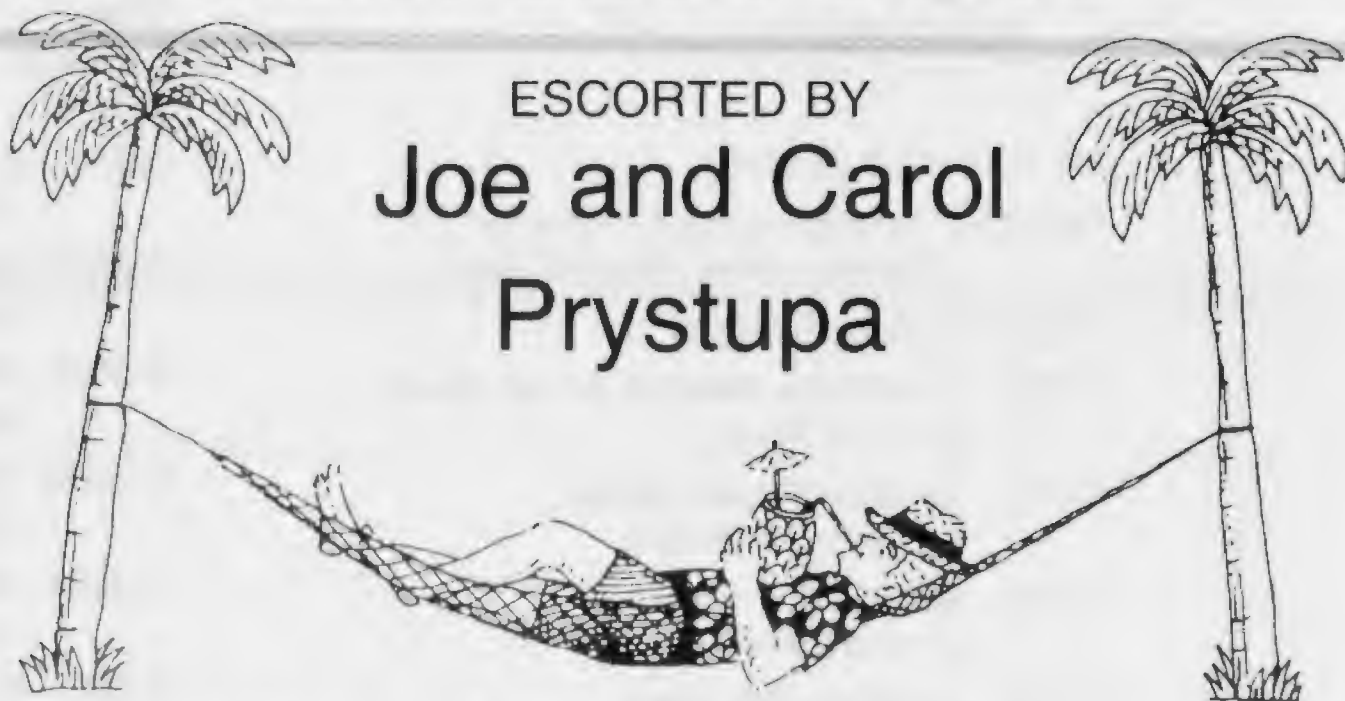
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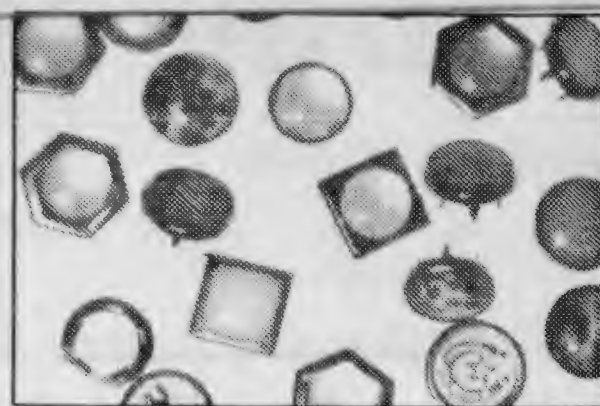




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the ring — slide thru — swing corner — prom-  
enade.

**Comment:** The music is above average and the melody should not be difficult to handle. Would be ideal for use as a slow down effort for callers in an evening dance.

Rating: ☆☆☆☆

## CLOUDY DAYS — Blue Star 2210

Key: G Tempo: 130 Range: HD

Caller: Vernon Jones LD

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do — prom-

## REVIEWERS'S COMMENTS

Never in the years this reviewer has been checking records have there been so many good releases as this month. Difficulty in selecting workshop records was a problem due to the excellent music and callers doing a fine job. The recording industry has come a long way in their production of fine records making it more difficult for dancers and callers alike to have to make choices. Keep up the good work.

Your Reviewer

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**B-310-A Chattanooga Shoe Shine Boy**

Two-step by Bill & Virginia Tracy  
1st band music; 2nd band cues  
by Bill

**B-310-B Little Wahine '82** Two-step  
by Mary Jane Falk & Ben. G. Conklin  
1st band music; 2nd band cues  
by Charlie Proctor

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**B-309-A Tennessee Polka** Polka by  
Bill & Virginia Tracy. 1st band  
music; 2nd band cues by Bill

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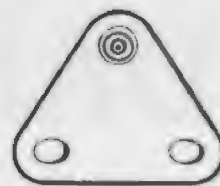


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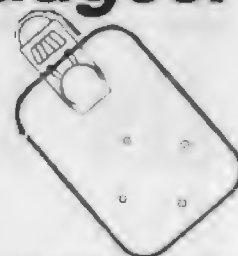
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enade (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — three quarter tag — girls one quarter right — flip the diamond — swing thru — boys run right — tag the line — promenade.

**Comment:** The figure offers a little something for Plus dancers with a three quarter tag and flip the diamond. Music is above average but the melody line is not too easy so callers will have to listen for proper appraisal. Rating: ☆☆☆

**WAY DOWN DEEP — ESP 119**

**Key: C & D      Tempo: 128**

**Range: HD**

**Caller: Elmer Sheffield**

**LC**

**Synopsis:** (Intro) Circle left — men star right — left allemande — weave ring — swing — promenade (Break & end) Sides face grand square — four ladies promenade — swing — left allemande — come back promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — all face right — ferris wheel — centers pass thru — everybody turn thru — left allemande — swing — promenade.

**Comment:** Elmer utilizes a rhythmic tune that offers a minimum of musical accompaniment but is quite adequate. The added voices assist and the hand clapping emphasizes the

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beat. A good release with choreography that is not difficult. Rating: ☆☆☆☆

**POOR BOY — Mountain 30**

**Key: C      Tempo: 128      Range: HC**  
**Caller: Eddie Millan      LG**

**Synopsis:** (Intro & break) Four ladies chain three quarters — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — swing — promenade (End) Sides face grand square — four ladies promenade — swing — promenade again (Figure) Heads promenade halfway — sides square thru — right and left thru — pass thru — trade by —

eight chain four — swing corner — promenade.

**Comment:** A rhythmic call with a rock beat. The figure is well timed and not difficult to execute for callers or dancers. The words used in the call are good and different. Callers should listen to see if this is their cup of tea. Overall well done. Rating: ☆☆☆

**ANGRY — JoPat 113**

**Key: F      Tempo: 130      Range: HA**  
**Caller: Bob Vinyard      LC**

**Synopsis:** (Break) Four ladies chain across — rollaway — circle — allemande left — al-

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lemande thar forward two and star — boys wheel in right hand star — slip the clutch — allemande left — do sa do own — allemande left — promenade (Figure) Heads promenade halfway — in center star thru — California twirl — swing thru outside two — boys run — wheel and deal — square thru three — trade by — swing corner — promenade.

**Comment:** A fine revival of an old favorite. The music is good with solid beat to follow. The lead is piano, guitar and mandolin with allowance for caller to improvise. The choreography is Mainstream and not difficult.

Rating: ☆☆☆☆

## BLUE SIDE OF LONESOME — Lore 1210

Key: C Tempo: 130 Range: HC

Caller: John Chavis LB

**Synopsis:** (Break) Four ladies chain — chain back three quarters — join hands circle left — ladies in — men sashay — circle left — left allemande corner — weave ring — meet own promenade (Figure) One and three promenade halfway — lead right do sa do — swing thru — boys run right — half tag — walk and dodge — partner trade — square thru four hands — swing corner — promenade.

**Comment:** A seemingly new and better sound for Lore that impressed this reviewer. The

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choreography is very adequate and the release is well called by John. Congratulations to Lore on their improvement. Rating: ☆☆☆☆

Arcade tune. The music is average and the figure offers a ferris wheel and is Mainstream. The banjo lead is strong and offers a nice melody. Rating: ☆☆☆

## DON'T FORGET ME — Bogan 1345

Key: G Tempo: 130 Range: HC

Caller: Ron Nelson LC

**Synopsis:** (Break) Sides face grand square — promenade (Figure) Heads promenade half-way — four ladies chain — chain back home — walk in square thru four hands — right and left thru — veer to left — ferris wheel — square thru in middle three quarters — swing corner

**Comment:** This release is reminiscent of a Penny

## JOSE CUERVO — Desert 11

Key: E Tempo: 130 Range: HB

Caller: Hal Dodson LB

**Synopsis:** (Intro & end) Sides face grand square — circle left — allemande left — swing — promenade (Figure) Heads promenade half-way — sides right and left thru — square thru four hands — right and left thru — slide thru — load the boat — swing corner — promenade.



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Current Release on Bob Cat — BC 121 Rosin Dust  
BC 201 — She's Not You by Gary Kincade

**Comment:** This release has a fine beat and not too heavy a melody line so callers can improvise. They should however know the tune. There are lots of words to be used accordingly but not too much instrumentation. Figure offers a load the boat. Rating: ☆☆☆☆

**TRAVELING MINSTREL MAN — Bogan 1344**  
**Key: E Flat    Tempo: 128    Range: HC**  
**Caller: Ron Nelson    LC**

**Synopsis:** (Break) Circle left — allemande left — do sa do own — men star left twice around — swing partner — promenade (Figure) Heads square thru four hands — with sides make

right hand star — heads star left — back to same two right and left thru — square thru three quarters — allemande left new corner — come back swing — promenade.

**Comment:** A melody line and tune that had good response before and is still good. The music is above average with a figure that is Mainstream. Callers will have to listen to determine their needs. Ron is clear in his calling. Rating: ☆☆☆

**MY HEART — Mountain 29**  
**Key: A    Tempo: 126    Range: HC Sharp**  
**Caller: Craig Rowe    LB**

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**Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — allemande left corner — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutterwheel across — slide thru — swing corner — promenade (Alternate Plus figure) Sides square thru four hands — touch a quarter — scoot back — boys run — pass thru — bend the line — load the boat — swing corner — left allemande — promenade.

**Comment:** A mellow release that is well recorded and well called by Craig. Figure is adequate

and Mainstream. The alternate figure offers a scoot back and load the boat. The tune is not difficult for callers. Rating: ☆☆☆☆

**THE DRIVER'S SEAT — Petticoat Patter 114**

**Key: G      Tempo: 130      Range: HD**

**Caller: Toots Richardson      LD**

**Synopsis:** (Break) Sides face grand square — four ladies chain across — chain back — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star left one time — pass thru — turn back and touch a quarter — boys run right — left allemande — come back promenade.



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**Comment:** A rock type of release. Good rhythm on the instrumental with good musical reproduction. A rather amusing group of lyrics. The figure is quite adequate. Rating: ☆☆☆

**SHAKING A HEARTACHE — Pan Handle 100**

**Key: E Tempo: 128 Range: HC Sharp**

**Caller: Bill Barnette LB**

**Synopsis:** (Intro & end) Circle left — men star right — left allemande — weave ring — swing — promenade (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Heads promenade halfway — sides right and left thru —

flutterwheel — sweep one quarter more — pass thru — do sa do — eight chain four — swing corner — promenade.

**Comment:** Welcome to Pan Handle records on their initial entry to the world of square dance recording. The music is well played and overall the record is well done. It offers a semi-rock type of dance movement. Rating: ☆☆☆

**I LOVE NEW ORLEANS MUSIC —  
Red Boot 291**

**Key: B Flat Tempo: 126 Range: HD**

**Caller: Dave Stuthard LB Flat**

**Synopsis:** (Break) Circle left — walk around

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In It For The Love — G. Shoemake ...CH 315

Mockingbird Hill — M. Trembley .....TNT 207  
My Heart — C. Rowe .....MR 29

Pick Me Up On Your Way Down —  
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Scarlet Fever — N. Watkins .....MW 103  
Second Fling — S. Duck .....RWH 111

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Walkin' Thru the Shadows of My Mind —  
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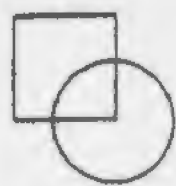
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— make right hand star — heads star left —  
slide thru — square thru three quarters —  
swing — promenade.

**Comment:** A blues type release with sufficient  
time to execute the movement. Nice calling. A  
relaxed beat that is ideal for a middle of the  
evening tip. The music is solid and the figure is  
Mainstream all the way. Rating: ☆☆☆☆

**LITTLE RED WAGON — JoPat 215**

**Key:** D Flat & D **Tempo:** 128 **Range:** HB  
**Caller:** Joe Porritt **LA Flat**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A fine relaxed job of calling on this old  
favorite. Joe's dedication of the record to a  
retired caller is commendable. The musical  
combination of banjo, piano and guitar is more  
than adequate. The key change adds to the  
rendition. The Mainstream figure was enjoyed  
by the dancers. Rating: ☆☆☆☆

**TIE A YELLOW RIBBON — JoPat 114**

**Key:** C **Tempo:** 130 **Range:** HC  
**Caller:** Bob Vinyard **LA**

**Synopsis:** (Break) Circle left — allemande left —  
turn partner right — corner allemande left —  
weave ring — do sa do — swing — prome-



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nade (Figure) Four ladies chain three quarters heads square thru four hands — swing thru outside two — girl circulate — boy trade — turn thru — left allemande — swing own promenade (Optional break) Sides face grand square — join hands circle left — allemande left corner — promenade.

**Comment:** This reviewer wondered when this tune would make a re-appearance to the square dance world. Good music and clear calling. The figure is adequate Mainstream. Callers who have not tried this before should try it as it usually pleases the dancers.

Rating: ☆☆☆☆

**IT'S LIKE FALLING IN LOVE — Red Boot 288**  
**Key: E Flat & E**  
**Caller: Ron Dunbar**  
**Tempo: 128**  
**Range: HC Sharp LB Flat**

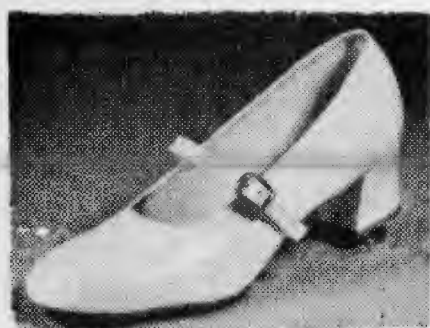
**Synopsis:** (Break) Four ladies chain — chain home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — into middle square thru four hands — right and left thru — veer to left — ferris wheel — centers square thru three quarters — swing corner — promenade.

**Comment:** Rhythmic music accompaniment with some organ interludes. The choreogra-

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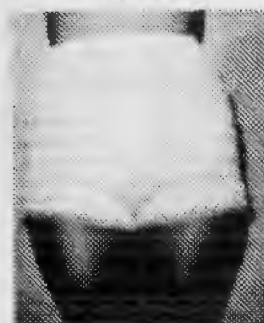
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phy is average and very danceable. The melody line is not difficult. The music has quite a nice rhythm. Rating: ☆☆☆☆

**BOUQUET OF ROSES — Gold Star 718**  
**Key: C** **Tempo: 128** **Range: HC**  
**Caller: Carl Anderson** **LB**

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — ladies rollaway — circle left — left allemande — weave ring — swing partner — promenade (Figure) Head two couples square thru four hands — meet outside pair and right and left thru — veer to the left — couples circulate — wheel and deal — right

and left thru — square thru three hands — trade by — swing — promenade.

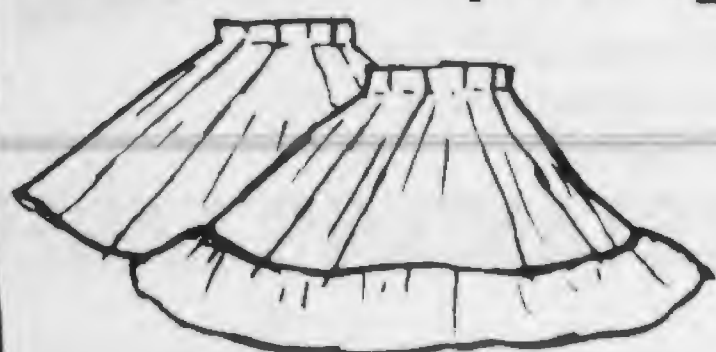
**Comment:** An old favorite melody with a figure that is very well timed. The clear calling is easily understood. Music is above average. Dancers enjoyed dancing this record.

Rating: ☆☆☆☆

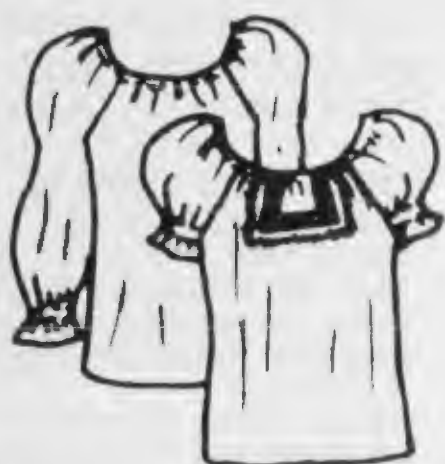
**CRAWDAD SONG — Sun Ra 1019**  
**Key: C & D** **Tempo: 126** **Range: HD**  
**Caller: Whitey Aamot** **LC**

**Synopsis:** Complete call printed In Workshop.  
**Comment:** An old favorite tune offering above average instrumentation with a strong beat.

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TOP 25362 **Welcome To My World**  
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Red Boot 290

Key: F      Tempo: 128      Range: HD  
Caller: Steve Kopman      LB Flat

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle square thru four — swing thru — boys run right — ferris wheel

— square thru three quarters — swing — promenade.

**Comment:** The music has an excellent piano lead and nice melodic sound. It is well recorded. Figure is average and well timed.

Rating: ☆☆☆☆

## GOLD STAR MEDLEY — Gold Star 720

Key: A Flat, B Flat & E Flat      Tempo: 128  
Caller: Larry Marchese      Range: HE Flat  
LA

**Synopsis:** (Intro & end) Circle left — walk around corner — see saw own — gents star by right —

Please see **RECORDS**, page 120



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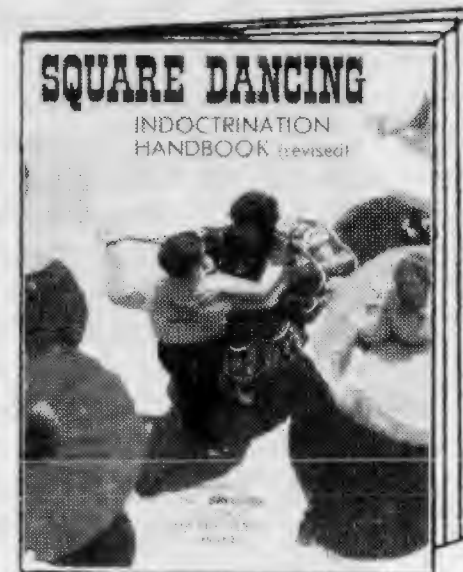
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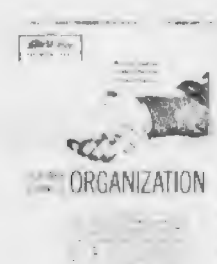
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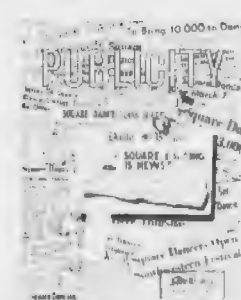
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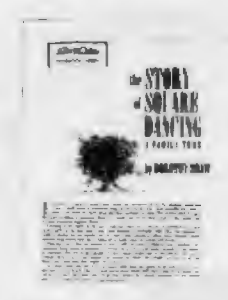
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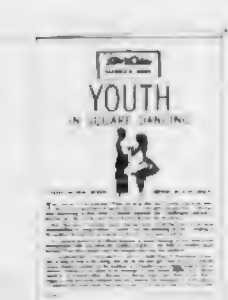
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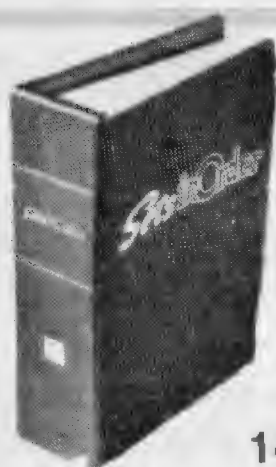


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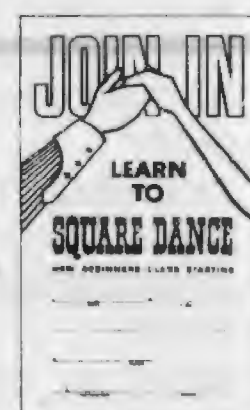
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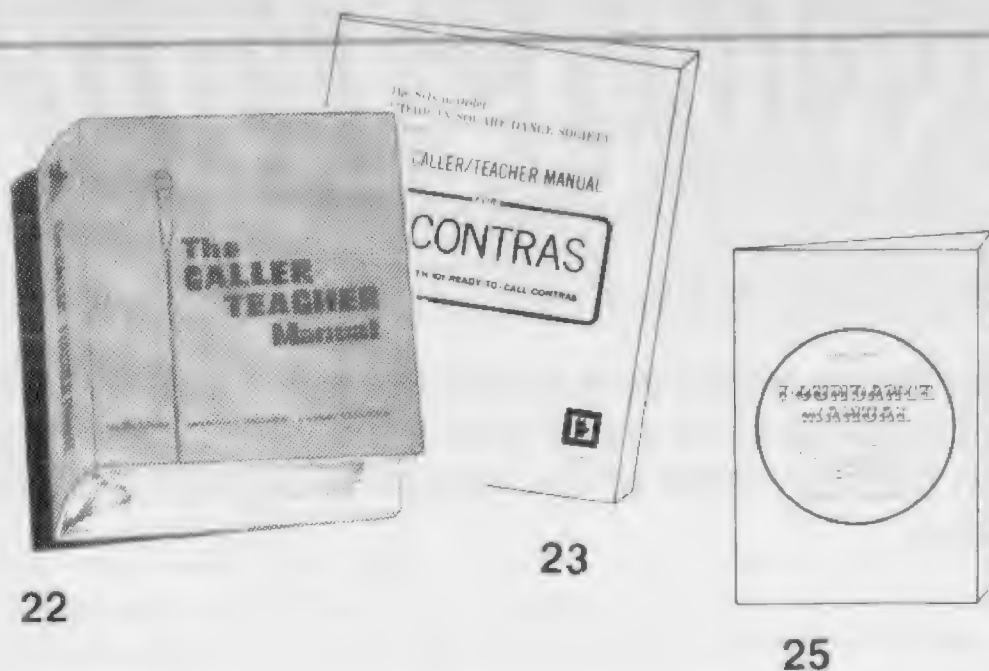
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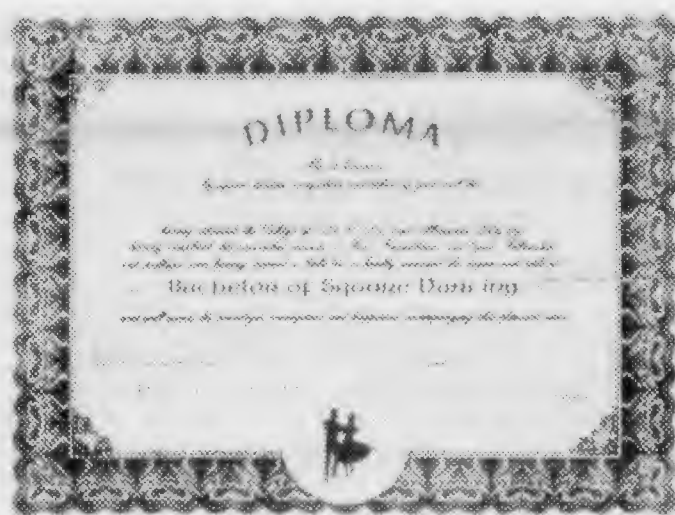


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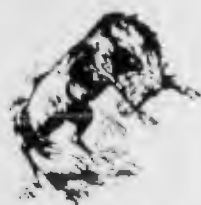
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## RECORDS, continued from page 115

left allemande — weave ring — do sa do own — promenade (End) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — down middle right and left thru — square thru four hands — to corner — right and left thru — veer left — ferris wheel — centers pass thru — swing corner — promenade.

**Comment:** A medley that is dedicated to Cal Golden who started the company. It offers "Shirley Jean Berrell," "Preaching Up A

Storm," "Your Cheating Heart," "Driftwood" and "God Bless America." The figure is Mainstream. Changing tunes may require practice for smooth transitions. Good music and good release.  
Rating: ☆☆☆☆

## YOU WERE ALWAYS ON MY MIND — Chaparral 209

**Key: D** **Tempo: 128** **Range: HB**  
**Caller: Jerry Haag** **LB**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good melody line that callers can handle easily. Jerry calls it clearly with feeling. The figure is Mainstream and the backup by

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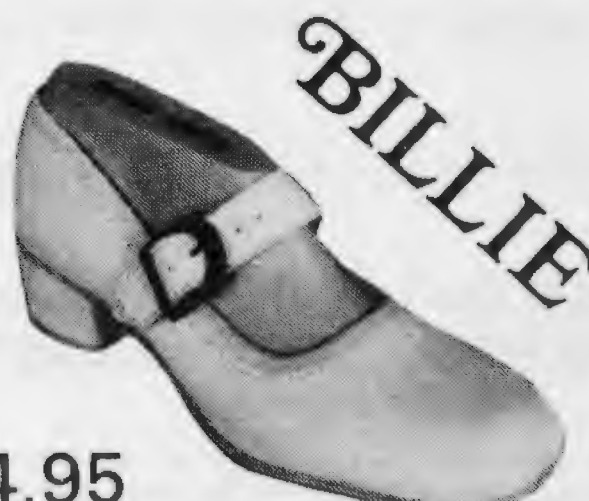


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the Roadrunners is well done. Dancers enjoyed this relaxer. Rating: ☆☆☆☆

memories for many people as they listen. The figure is not too difficult but it is adequate.

Rating: ☆☆☆☆

**WHEN YOU WISH UPON A STAR — MW 101**

**Key: B Flat      Tempo: 128      Range: HC**

**Caller: Nelson Watkins      LF**

**Synopsis:** (Break) Circle left — left allemande — do sa do — men star left — turn thru with own — left allemande — promenade (Figure) Heads square thru four — with sides make right hand star — heads star left — to same two right and left thru — swing thru — swing thru again — boys run — promenade.

**Comment:** Congratulations to the new recording company called MW. Their music is excellent and has good sound quality. They will be a welcome addition. This release will evoke

**MARTY ROBBINS MEDLEY — MW 201**

**Key: C, D & A      Tempo: 130      Range: HD**

**Caller: Steve Moore      LA**

**Synopsis:** (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads promenade halfway — square thru four — right and left thru — veer left — ferris wheel — square thru three quarters — swing — promenade

**Comment:** This new recording company has a "south of the border" sound that offers very good quality music. The calling is also good. The medley offers "Tonight Carmen," "All

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Rating: ☆☆☆

**Comment:** Word metering on this release may be a problem for some callers. The music is above average and the choreography is standard. Dancers expressed mixed reactions.

Rating: ☆ ☆

**Key: D    Tempo: 128    Range: HC Sharp**  
**Caller: Gary Kincade                      LF Sharp**

**APPLE FOR THE TEACHER — Top 25364**  
**Key: G Flat Tempo: 130 Range: HC Sharp**  
**Caller: Dick Jones LD**

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very advantageous, particularly for newer callers. The need is great for mixers and simple material. Thanks Top.

Rating: ☆☆☆☆

### AFTER THE LOVIN' — Hi-Hat 5059

Key: B Flat Tempo: 128 Range: HB Flat  
Caller: Jerry Schatzer LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A nostalgic tune that evokes memories. The figures Jerry uses are Mainstream with some Plus adding variety. It is a pleasing dance and well timed. Music is great.

Rating: ☆☆☆☆

### WORKSHOP

#### BASIC SERIES — Square Tunes 403-404-405

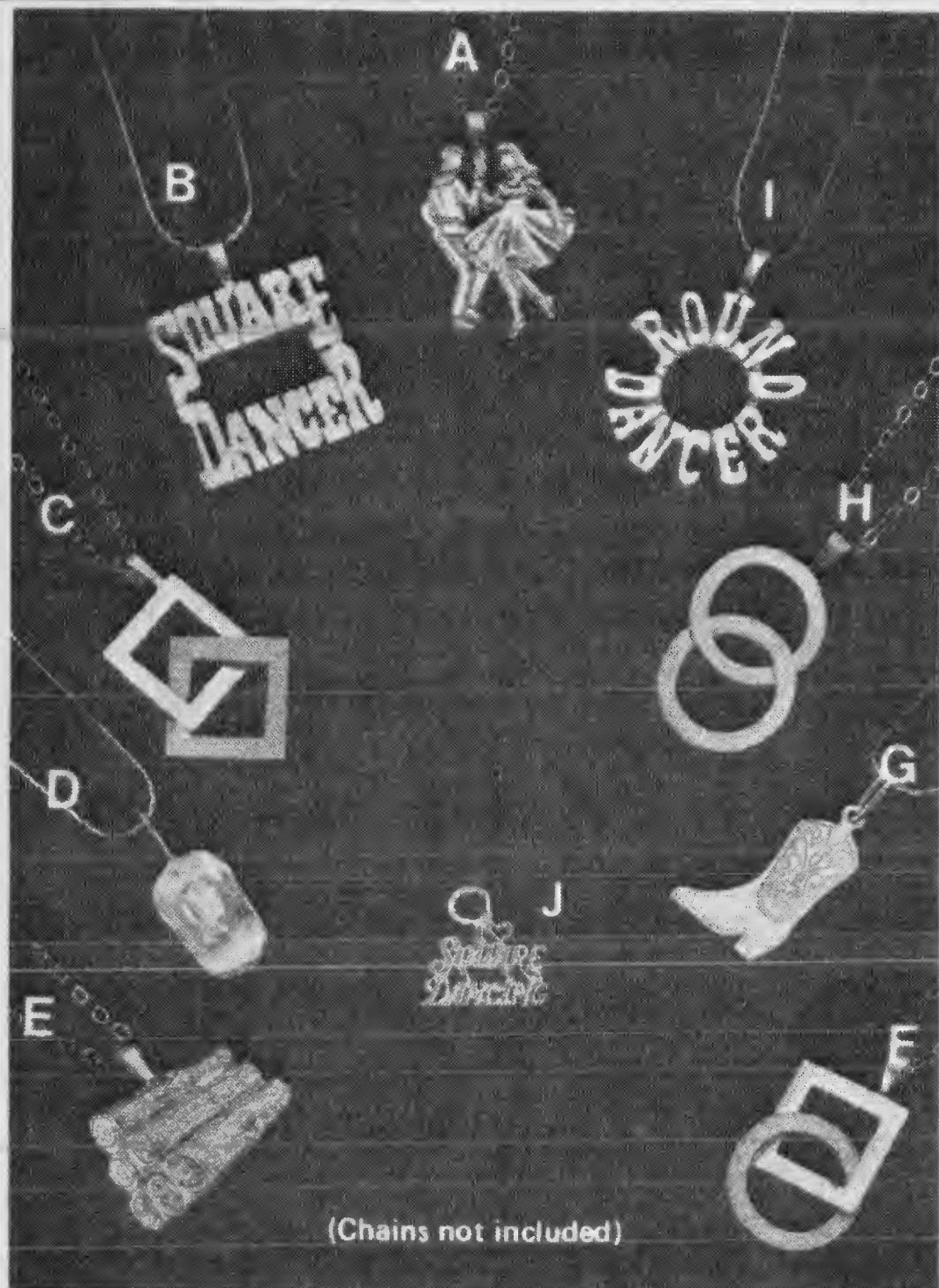
Caller: Jack Lasry

Comment: Series 403-404-405 offers a review of wheel and deal from different formations as well as other movements specializing in swing thrus, circulates and square thrus. Approximately 15 different basics are explored in these three records. Good working and clear calling.

Rating: ☆☆☆☆

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- JP 301 All Of Me" (Loehrs)
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## HOEDOWNS

- JP 501 Jopat/Jolee
- JP 502 Country Cat/City Slicker
- JP 503 Sunshine/Moonshine
- JP 504 Uptown/Downtown

**Comment:** A good review of 11 basics on #406, review of five basics on #407. Side A on #408 contains a good overall review of the previous records; on flip side the singing call is offered. Use of these records can be advantageous to dancers. Clear reproduction. Rating: ☆☆☆☆

## HOEDOWNS

### 10-20 HOEDOWN — Hi-Hat 648

Key: E

Tempo: 128

Caller: Jerry Schatzer

**Comment:** One of the best hoedowns that you will hear this season and used by many of the callers. Clear recording of the music and nice

instrumentation. The flip side has Jerry calling some fine Advanced figures. A good practice record. Rating: ☆☆☆☆

## BLUE RIDGE MOUNTAIN MEMORIES — Lamon 10076

Key: A

Tempo: 128

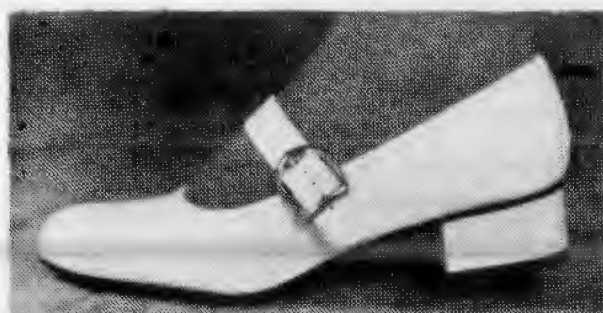
**MELODY HOEDOWN** — Flip side to Blue Ridge Mountain Memories

Key: G

Tempo: 128

**Comment:** Two well-recorded hoedowns by a new company. The level of recording in the balancing process is well done. The instrumentalists do a good job. Callers will have to

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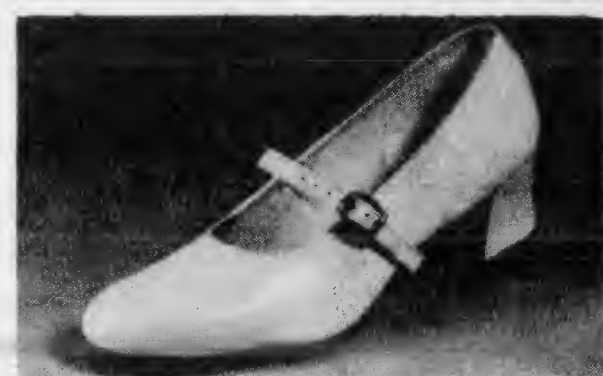
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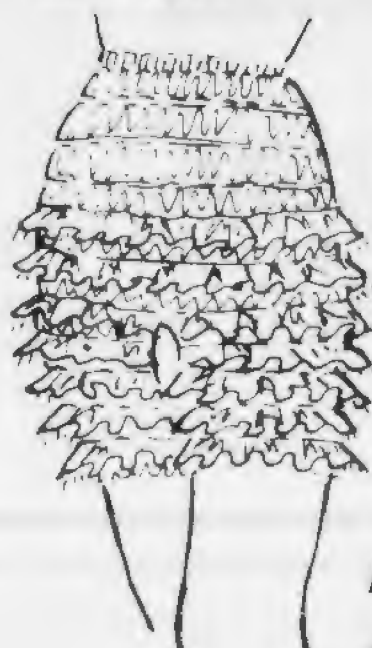
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ST 301 Weeping Willow/Boiling Cabbage

ST 302 Ragtime Anne/James

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determine their needs by taking time to listen to these tunes. The "Blue Ridge Mountain Memories" is far too fast for calling purposes but good for listening. We welcome Lamon and look forward to releases. Rating: ☆☆☆

well balanced in the recording efforts. "Long Journey Home" is also well recorded and could be useful to callers. Might take a listen to this new company. Rating: ☆☆☆☆

**COTTON EYED JOE — Lamon 10077**

**Key: A**

**Tempo: 128**

**LONG JOURNEY HOME —** Flip side to Cotton Eyed Joe

**Key: G**

**Tempo: 128**

**Comment:** "Cotton Eyed Joe" offers one of the better renditions released on many labels. A good solid beat — fine instrumentalist and

**RYAN — Red Boot 312**

**Key: G**

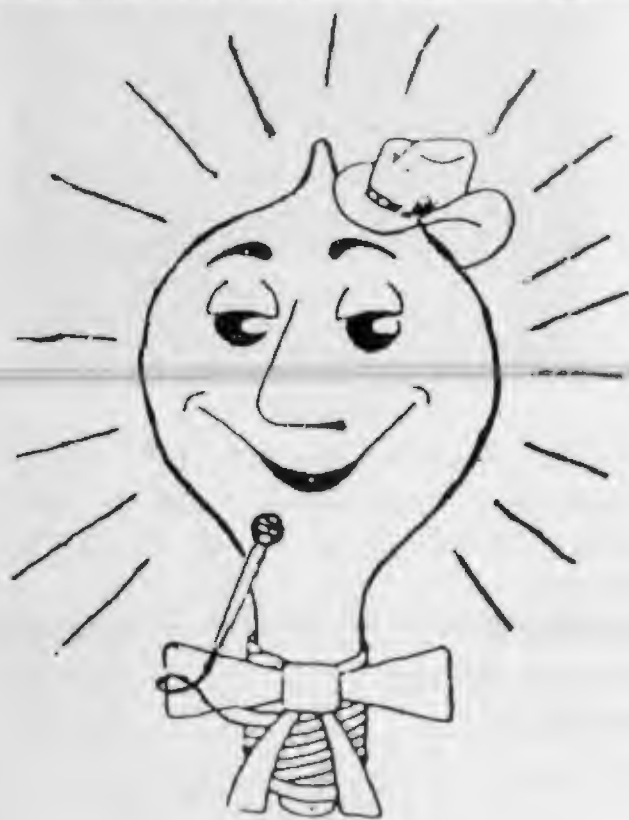
**Tempo: 130**

**ALISON —** Flip side to Ryan

**Key: G**

**Tempo: 128**

**Comment:** All callers can use new hoedowns in their record case. These two will add variety to the patter. Well recorded with fiddle lead on Alison. A guitar and banjo lead offered on Ryan. Both have strong beat. Rating: ☆☆☆☆



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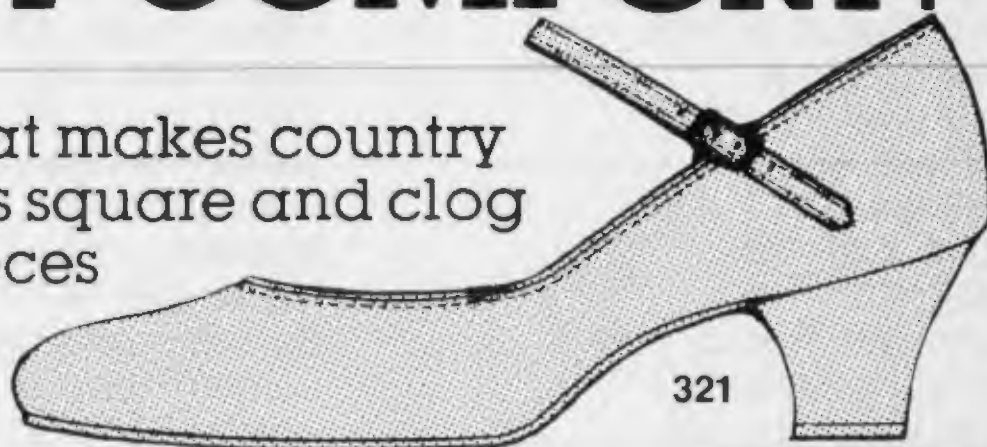
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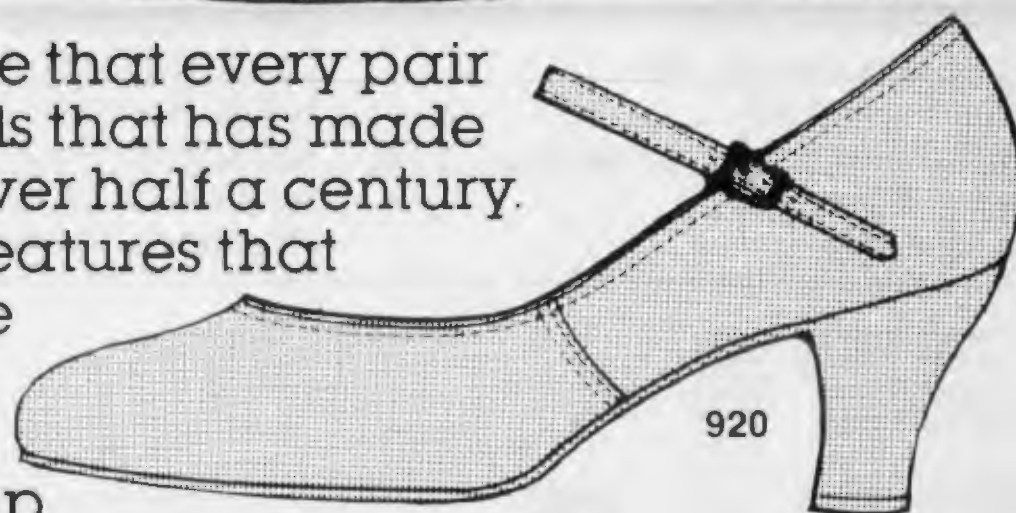
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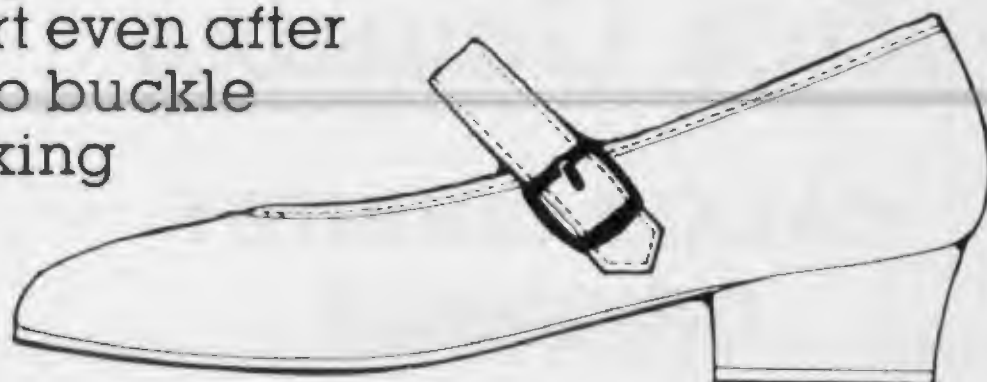
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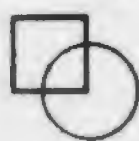
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Nov. 4-5 — Hoosier Huddle, Indianapolis, IN — (214) 423-7389

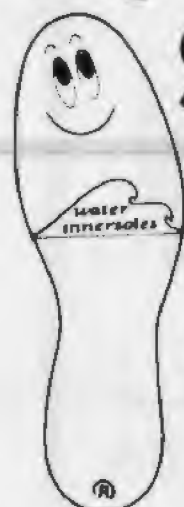
Nov. 4-5 — Denver R/D Festival, Ft. Collins, CO

Nov. 4-5 — Michigan State S/R/D Convention, Grand Center, Grand Rapids, MI — 1940 McLaughlin Ave., Muskegon 49442 (616) 773-1867

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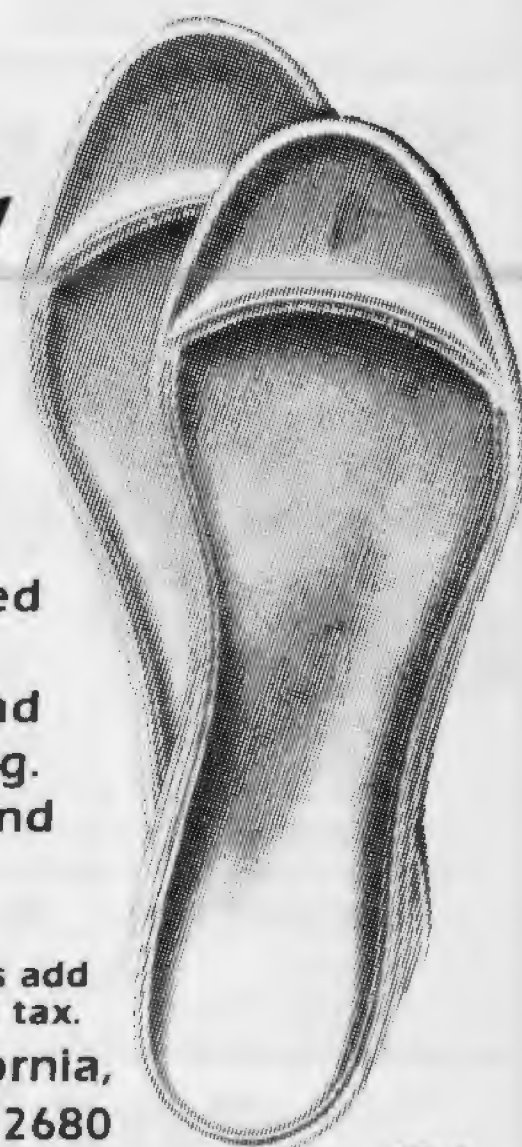
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MO — 313 Bunker Hill Rd., Belleville  
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Nov. 11-12 — Foothills Jamboree, Recreation  
Center, Anderson, SC — (Sanders) Rt. 2,  
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Nov. 11-12 — Almost Heaven S/R/D, Golden  
Dome Auditorium, Bluefield, WV — (304)  
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val, City Auditorium, Slidell, LA

Nov. 11-13 — Autumn Fling, Harley Hotel,  
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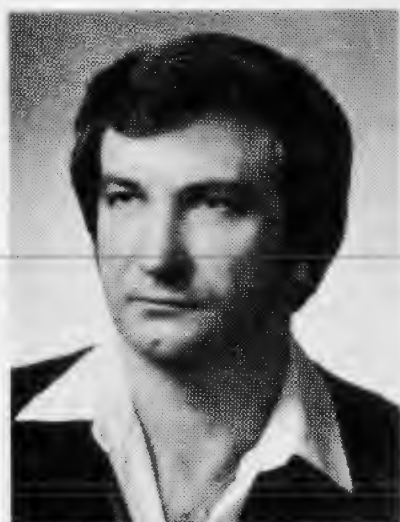
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- ESP 311 **My Lady Loves Me** by Paul
- ESP 310 **Good 'N Country** by Paul
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- ESP 203 **I Think About Your Love** by Elmer & Paul
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- ESP 601 **Gonna Have A Party** by Larry
- ESP 400 **Lightnin'** by Elmer (hoedown)
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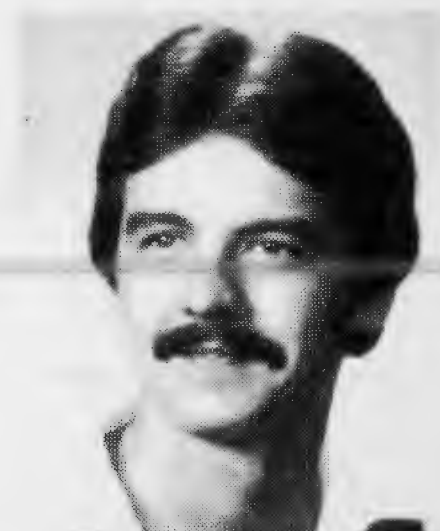
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Nov. 18-19 — 21st Mid-South S/R/D Festival, Cook Convention Center, Memphis, TN — 5368 Meadowick, Memphis 38115 (901) 363-7775  
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*Please see DATE BOOK, page 139*



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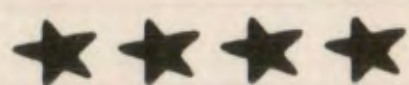
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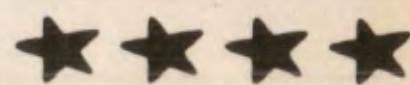
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FT/106 **It'll Be Me**

by Jay

Watch For: FT-107 **Song Sung Blue** by Rick

Distributed by: Corsair Continental, P.O. Box 644, Pomona, CA 91769

## DATE BOOK, continued from page 134

Nov. 19-20 — Red Boot Festival & Concert,  
Alameda County Fairgrounds, San Francisco, CA

Nov. 19-20 — Harvest of Rounds, San Luis  
Obispo Veteran's Bldg., San Luis Obispo,  
CA — 1126 Lee Dr., Santa Maria 93454

Nov. 23-26 — Ski & S/D Festival, Red River,  
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OK 73601

Nov. 25-26 — 12th Annual S/R/D Festival,  
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Nov. 25-26 — Advance & Challenge Thanks-  
giving Holiday, Landmark Resort Hotel,  
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Nov. 25-27 — Thanksgiving Weekend, Reno,  
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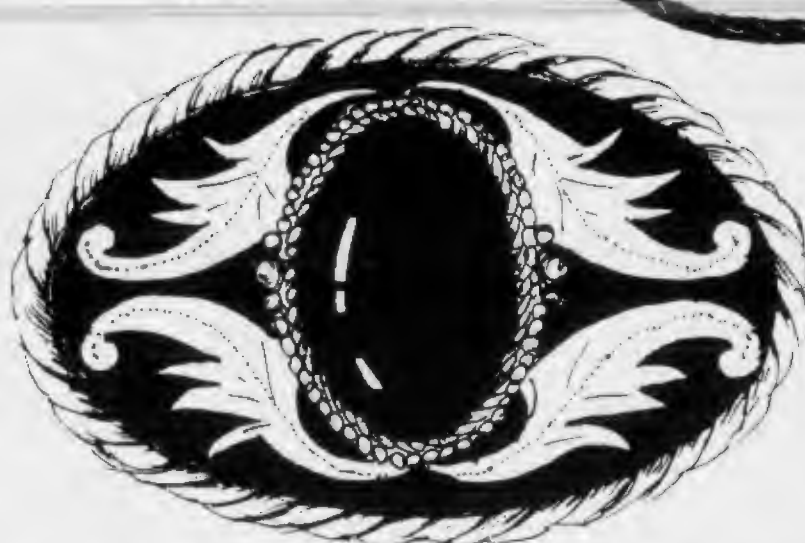
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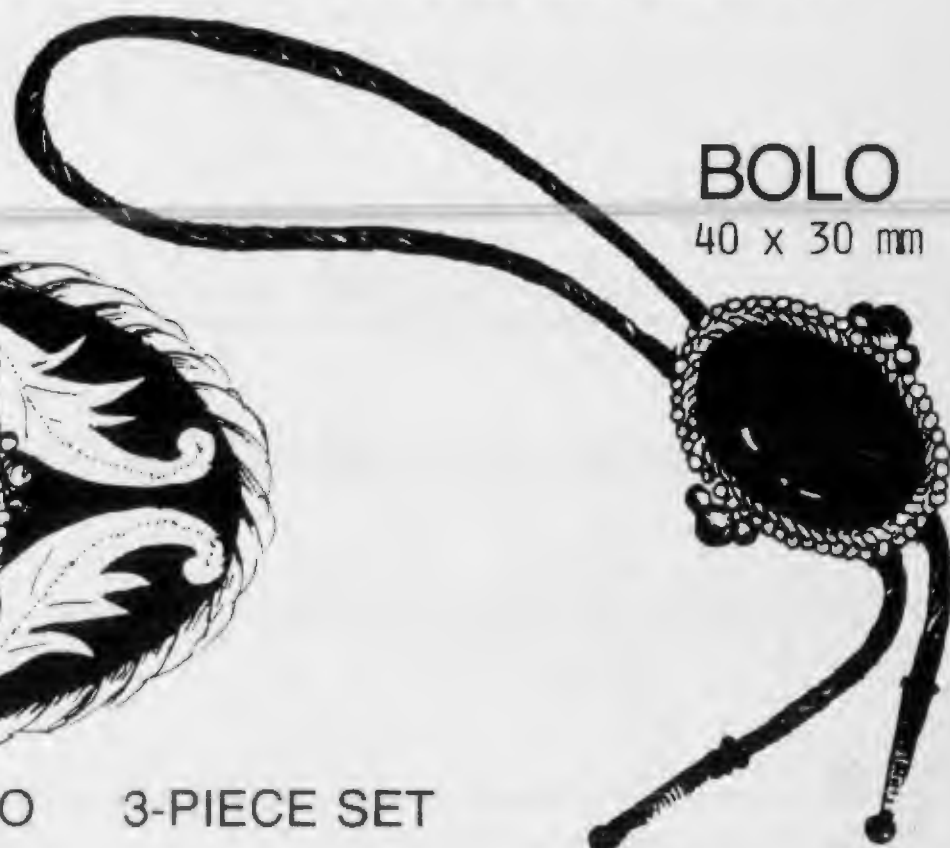
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Nov. 25-27 — Catalina Island S/R/D Weekend Casino, Avalon, CA — 20466 Marona Ave., Torrance 90503 (213) 618-5806

Nov. 26 — 2nd Annual Thanksgiving Hoedown-Clog Frolic, Natural Bridge State Resort Park, Slade, KY — (606) 668-6650

Nov. 26-27 — Mates & Dates S/R/D Jamboree, Mt. Vernon Community City Park, Mt. Vernon, IL

Nov. 27 — 8th Annual Fall Frolic, Mesa, AZ

Dec. 1-3 — Square Dance World Square-Up, Expo Center, Orlando, FL — 14948 Spyglass St., Orlando 32817

Dec. 2-3 — Jekyll Island Happening, Jekyll Island, GA — (904) 265-2050

Dec. 2-3 — Holiday Festival, Community Center, Hattiesburg, MS — (601) 264-7211

Dec. 2-3 — Fumblin' Feats S/R/D Festival,

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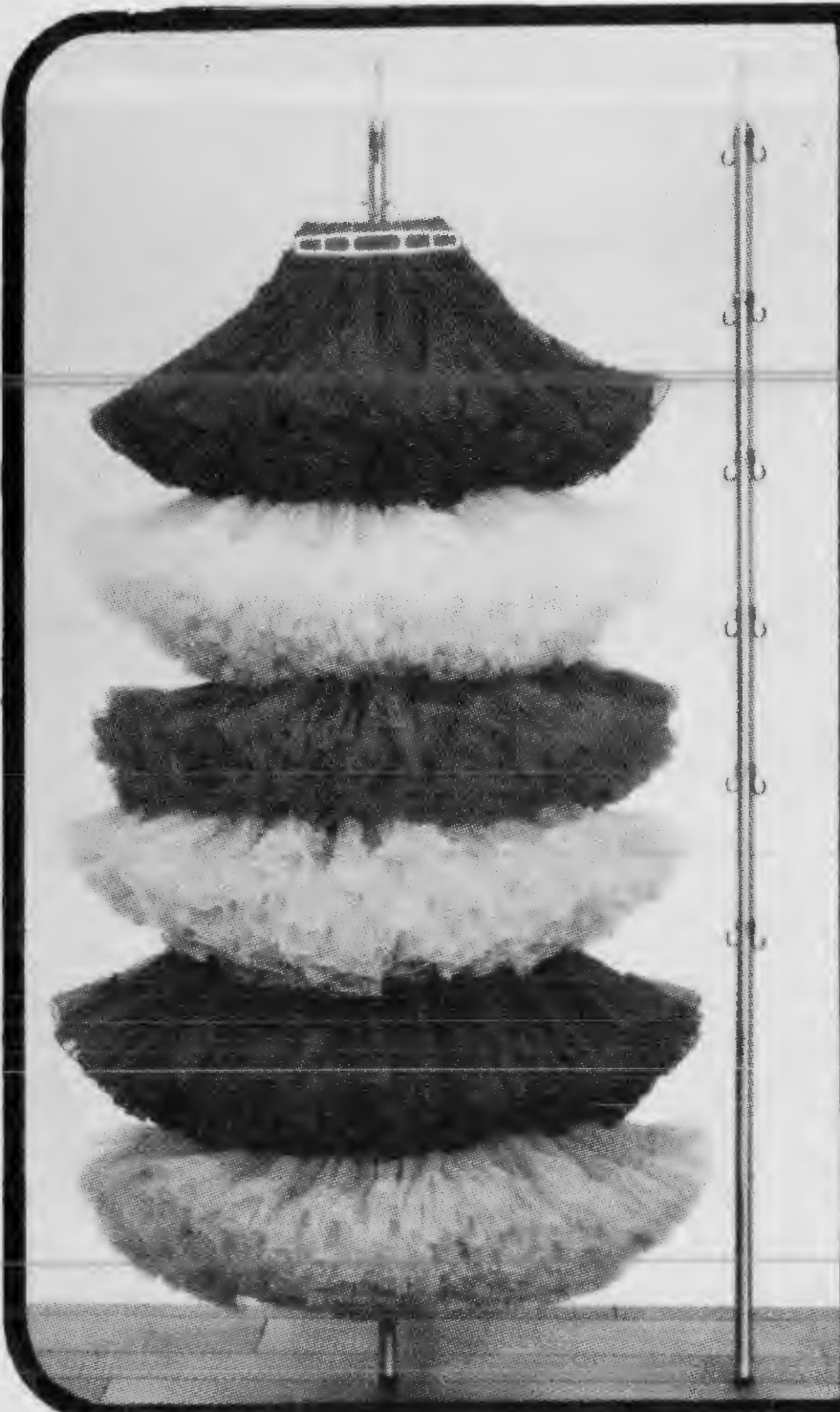
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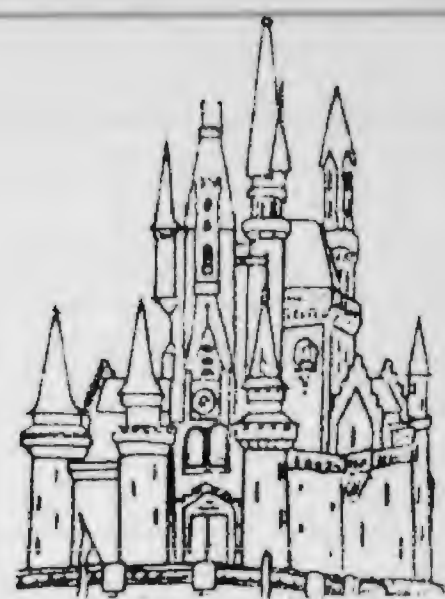


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Dec. 3 — Pecan Harvest Hoedown, Carlsbad, NM

Dec. 8-10 — Gatlinburg Christmas Ball, Civic Center, Gatlinburg, TN — 1217 Hawthorne Rd., Lancaster, SC 29720

Dec. 9-11 — EAASDC Winter Jamboree, Schwabish Gmuend, Germany

Dec. 16-17 — Holiday Hoedown S/R/D

Weekend, Missouri Southern State College, Joplin, MO — 1808 Wynnwood Dr., Carthage 64836

Dec. 16-17 — Snowflake Festival, Weber State College, Ogden, UT — 834 West 3800 South, Ogden 84403 (801) 393-2039

Dec. 17 — Las Vegas B&B 7th Anniversary Dance, Western High School, Las Vegas, NV — 1830 Avocado Ct., Henderson 89015 (702) 456-1862

Dec. 18 — Holiday Extravaganza (free), Anaheim Convention Ctr, Anaheim, CA

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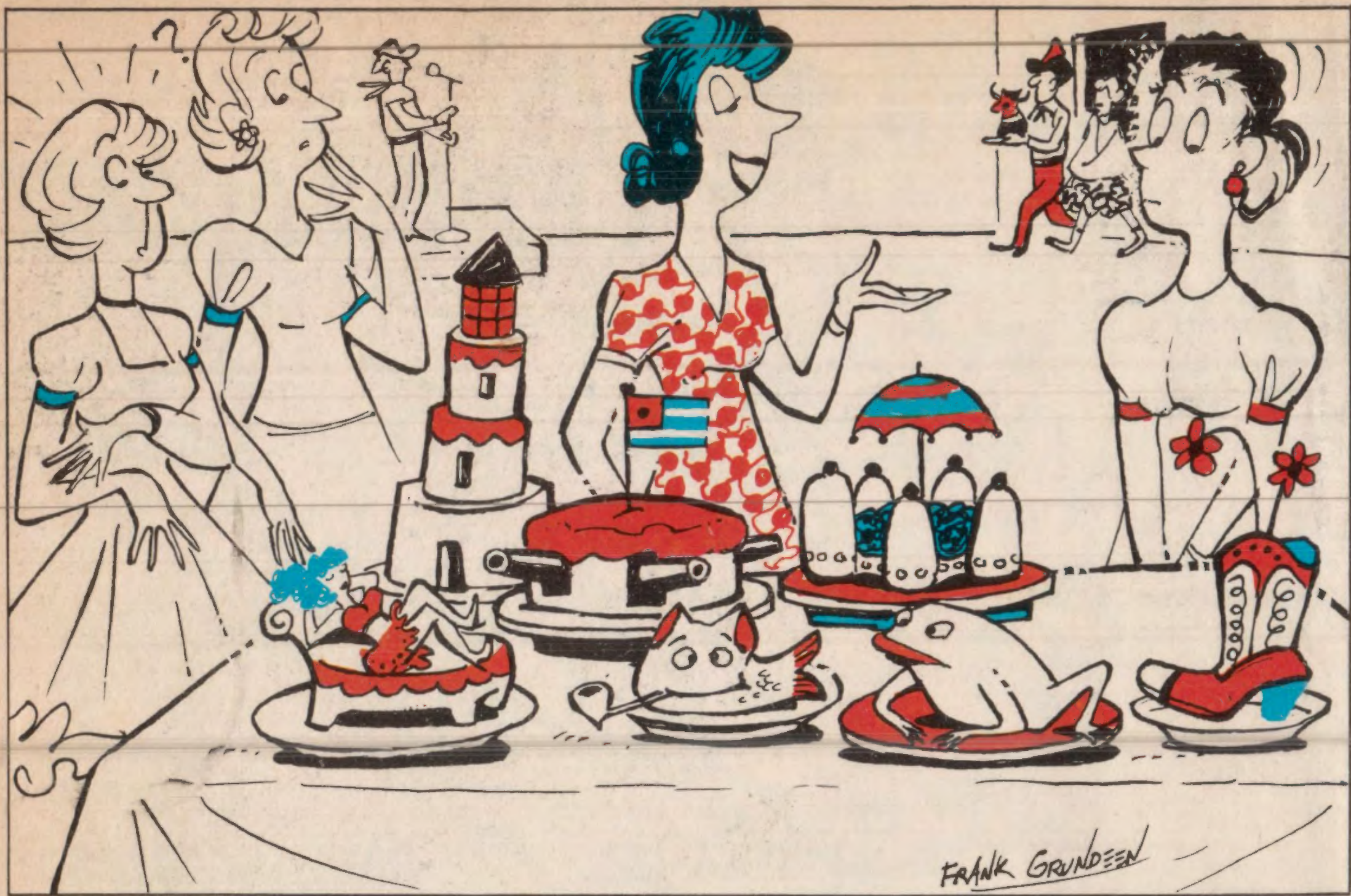
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